

UNITED STATES BANKRUPTCY COURT
EASTERN DISTRICT OF MICHIGAN
SOUTHERN DIVISION

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:
In re : **Chapter 9**
:
CITY OF DETROIT, MICHIGAN, : **Case No. 13-53846**
:
: **Debtor.** : **Hon. Steven W. Rhodes**
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**CORRECTED MOTION OF CREDITORS
FOR ENTRY OF AN ORDER PURSUANT TO SECTION 105(a)
OF THE BANKRUPTCY CODE DIRECTING THE DEBTOR TO COOPERATE
WITH INTERESTED PARTIES SEEKING TO CONDUCT DUE DILIGENCE
ON THE ART COLLECTION HOUSED AT THE DETROIT INSTITUTE OF ARTS**

The Creditors¹ hereby submit this motion (the “**Motion**”) for entry of an order² pursuant to section 105(a) of title 11 of the United States Code (the “**Bankruptcy Code**”)³ directing the City of Detroit, Michigan (the “**City**” or the “**Debtor**”), the debtor in the above-captioned case (the “**Chapter 9 Case**”), to cooperate with certain interested parties seeking to conduct due diligence on the art collection of the City housed at the Detroit Institute of Arts (the “**Art**”). In support of this Motion, the Creditors respectfully represent as follows:

¹ Financial Guaranty Insurance Company (“**FGIC**”), Syncora Guarantee Inc. and Syncora Capital Assurance Inc. (“**Syncora**”), Hypothekenbank Frankfurt AG, Hypothekenbank Frankfurt International S.A., and Erste Europäische Pfandbrief- und Kommunalkreditbank Aktiengesellschaft in Luxemburg S.A., Michigan Council 25 of the American Federation of State, County and Municipal Employees, AFL-CIO and Sub-Chapter 98, City of Detroit Retirees, Wilmington Trust Company, National Association, as Successor Trustee and Successor Contract Administrator, Dexia Crédit Local, Dexia Holdings, Inc. and FMS-WM Service, solely in its capacity as servicer for FMS Wertmanagement, join this Motion.

² Pursuant to Rule 9014-1(b)(1) of the Local Rules of the Bankruptcy Court for the Eastern District of Michigan (the “**Local Rules**”), a copy of the proposed form of order granting this Motion is attached hereto as **Exhibit 1**.

³ Unless otherwise specified, all section references are to sections of the Bankruptcy Code.

Preliminary Statement

1. Over four months ago, the Creditors sought relief from this Court to establish a collaborative process by which an ad hoc committee of interested parties could work with the City to develop strategies for monetizing the Art. Having been denied that relief, but still fearing that the City would not take steps to market test the value of the Art and would not explore potential value-maximization alternatives for treating this significant asset, the Creditors were compelled to do the work needed to insure a transparent value-maximization process. Specifically, Houlihan Lokey (“**Houlihan**”), financial advisor to FGIC, engaged in an extensive process to collect publicly-available information about the Art, develop a catalogue of such information, and contact and share this catalogue with numerous parties potentially interested in entering into a transaction with respect to the Art. (Spencer Decl. ¶¶ 9-11.)⁴ The result of these efforts over the past several months: **four preliminary indications of interest offering up to \$2 billion for the Art (the “Proposals”).** (*Id.* at ¶12.)

2. It should come as no surprise to the City that the Art could generate such substantial value. Indeed, in the *Amended Disclosure Statement with Respect to Amended Plan for the Adjustment of Debts of the City of Detroit*, dated March 31, 2014 [Docket No. 3382] (the “**Disclosure Statement**” or “**DS**”), the City notes that the Art “has been described as one of the top six art collections in the United States.” (DS § VII.A.5(a).) Yet, as part of the *Amended Plan for the Adjustment of Debts of the City of Detroit*, dated March 31, 2014 [Docket No. 3380] (the “**Plan**”), the City seeks approval of the DIA Settlement,⁵ pursuant to which the City will

⁴ Declaration of Stephen Spencer in Support of the Motion, filed contemporaneously herewith (herein after, the “**Spencer Decl.**”).

⁵ Capitalized terms used but not otherwise defined herein shall have the meanings ascribed to them in the Disclosure Statement.

irrevocably transfer the Art to DIA Corp. in exchange for long-term contributions having a net present value of less than \$300 million.

3. The City and its advisors should not be willing to accept the obviously below-market DIA Settlement in the face of the Proposals without providing the Interested Parties (defined below) a full and fair opportunity to develop, finalize and present binding commitments. And the law demands that the City do so. The City has an obligation under the Bankruptcy Code and applicable law to maximize the value of its assets in order to make a reasonable effort to pay creditors what they can reasonably expect under the circumstances, and to demonstrate that any settlement or other transaction providing for monetization of the Art is reasonable. The Proposals present the City with a variety of options, some of which involve maintaining all, or a substantial portion, of the Art at the Detroit Institute of Arts (the “**DIA**”). (Spencer Decl. ¶ 12-13.) In fact, one Proposal contemplates the sale of only 0.2% of the Art for \$896 million to \$1.473 billion. (*Id.*) Another Proposal contemplates a \$2 billion non-recourse loan to the City secured by the Art; this loan option would allow *all* of the Art to remain at the DIA and the City to service the loan using contributions from the Foundations, DIA Corp. and/or the State, as currently contemplated by the so-called “Grand Bargain”. (*Id.*) In order to confirm a plan of adjustment, the applicable legal standards dictate that the City at least give the Proposals serious consideration. Further, any binding commitments that result from the Proposals will be an invaluable benchmark for the Court in its assessment of the reasonableness of the consideration the City would receive pursuant to the DIA Settlement – an assessment the City invited and consented to by including the DIA Settlement as a central component of the Plan.

4. In order to finalize their assessments of the value of the Art (or a subset thereof) and develop the Proposals into binding offers, the Interested Parties need to conduct a thorough diligence process, involving the review of not only the Art itself but also certain documentation regarding the collection. (*Id.* at ¶¶ 13, 15.) This requires the immediate cooperation of the City and its advisors. The analysis will be complex and time consuming. In order to permit this process to play out in advance of confirmation, the City and its advisors must engage with the Interested Parties now.

Jurisdiction

5. This Court has jurisdiction to consider this matter pursuant to 28 U.S.C. §§ 157 and 1334. This is a core proceeding pursuant to 28 U.S.C. § 157(b). Venue is proper before this Court pursuant to 28 U.S.C. §§ 1408 and 1409.

Factual Background

6. As this Court is aware, and as set forth in the Disclosure Statement, the Art is housed at the DIA. (DS § VII.A.5(a).) As of the Petition Date, the Art collection consisted of approximately 65,000 works, of which the City admits to owning a “significant portion.” (*Id.*)⁶ The City received the initial part of the collection pursuant to an asset transfer in 1919, and then expanded the collection thereafter pursuant to City purchases and donations. (*Id.*) Many of the collection’s most notable pieces were purchased by the City between 1922 and 1930. (*Id.*)

7. In its June 14, 2013 Proposal for Creditors, the City listed the Art in a “Realization of Value of Assets” section, and committed “to the fullest extent possible under all of the circumstances . . . [to] [m]aximize recoveries for creditors . . . [and] [g]enerate value from

⁶ Many interested parties submit that the City owns the entire collection, but this issue is not before the Court at this time.

City assets where it is appropriate to do so.” Thereafter, however, the City provided creditors with little information regarding what steps, if any, the City was taking or would take to explore options to monetize the Art in a manner that maximized value.

8. On November 26, 2013, the Creditors filed the *Motion of Creditors for Entry of an Order Pursuant to Section 105(a) of the Bankruptcy Code Appointing and Directing the Debtor to Cooperate with a Committee of Creditors and Interested Persons to Assess the Art Collection of the Detroit Institute of Arts Based on Arms-Length Market Transactions to Establish a Benchmark Valuation* [Docket No. 1833] (the “**Art Committee Motion**”), seeking an order of the Court directing the City to form and cooperate with an ad hoc committee to develop a process to consider a wide range of potential options to monetize the Art based on arms-length transactions. By Order dated January 22, 2014, the Court denied the Art Committee Motion.

9. Meanwhile, the City engaged Christie’s to appraise a portion of the Art consisting of only those works that were either purchased entirely or in part by City funds (the “**Appraised Art**”). (DS § VIII.K.6(a).) On December 3, 2013, Christie’s issued a preliminary report, estimating the value of the Appraised Art (which, at the time, consisted of 2,781 (4%) of the 65,000 works of Art in the DIA’s collection) to be between \$452 million and \$866 million. (*Id.*) Christie’s final report, issued on December 17, 2013, estimated that the value of the Appraised Art (which ultimately consisted of 2,773 (still 4%) of the 65,000 pieces of Art) is between \$454 million and \$867 million. (*Id.*)

10. Knowing that the Art likely would generate significant value for the City and its creditors, but questioning the scope of the City’s appraisal efforts, not knowing exactly what the City’s intentions were for dealing with this asset, and faced with the City stonewalling

creditors' reasonable requests for additional information regarding the Art, certain of the Creditors through Houlihan decided to conduct an independent assessment of potential alternative market transactions. (Spencer Decl. ¶ 10.) As the City repeatedly proved unwilling to provide creditors with information regarding the Art,⁷ Houlihan focused its efforts on an independent review of publicly-available information. (*Id.* at ¶ 9.) By October 29, 2013, Houlihan had made significant progress in its research, and was able to put together a list of approximately 327 pieces of Art that Houlihan believed to be of significant or high value (the "**Masterworks List**"). (*Id.* at ¶ 11.) On January 15, 2014, in order to develop a greater understanding of the potential value of the Art collection as a whole, and assess market interest in potential transactions involving the Art, Houlihan shared the Masterworks List with over 30 parties. (*Id.*) Within a few days, over 20 parties expressed interest. (*Id.*) In mid-March 2014, Houlihan distributed to 19 interested parties a more detailed Catalogue of Information Concerning Artwork Housed at the Detroit Institute of Arts (the "**Catalogue**"), attached to the

⁷ To date, the City has failed to provide a valuation of the remaining 96% of the Art, or information that would allow creditors to conduct their own such valuation, despite repeated requests from FGIC and other creditors. On June 21, 2013, Houlihan submitted an initial diligence list to the City, requesting certain information regarding the Art. On July 9, 2013, Houlihan followed up with a verbal request that the City conduct a valuation of the entire Art collection. After receiving no response to its initial requests, on July 30, 2013, Houlihan submitted a revised diligence request list to the City, seeking additional information about the Art. On August 27, 2013, Houlihan followed up on its verbal request and formally requested that the City conduct a valuation of the entire Art collection. On October 8, 2013, Houlihan, along with advisors for certain COPs-holders and Syncora, re-submitted its diligence list to the City, and supplemented the list with additional requests related to the value and ownership of the Art. At the hearing to consider approval of the Art Committee Motion, counsel for the City promised to cooperate with the movants' information requests. Hr'g Tr. Jan. 22, 2014 at 9: 15-18 ("we will cooperate with the information requests that people have with respect to the art and with respect to issues relating to the art, period, end of story"). Yet, although the City has taken some initial steps to cooperate with creditors regarding the form, substance and cost of producing certain documents responsive to creditors' information requests, the City has yet to provide any of the information Houlihan has been requesting since last June. (Spencer Decl. ¶ 7.) Similarly, creditors' requests for information from the DIA remain unfulfilled.

Spencer Declaration as Exhibit B, and invited such parties to submit indications of interest in acquiring or monetizing all or part of the Art collection on or before April 4, 2014. (*Id.*)⁸

11. In response, Houlihan received the four Proposals, each of which demonstrates that the Art is worth many multiples more than the City would receive pursuant to the DIA Settlement:

- Catalyst Acquisitions, LLC/Marc Bell Capital Partners, LLC (“**Catalyst**”) submitted a non-binding indication of interest in purchasing the **entire Art collection** for **\$1.75 billion**.
- Art Capital Group, LLC (“**Art Capital**”) submitted a non-binding term sheet, offering to provide the City with an exit facility of up to **\$2 billion**, secured by the **entire Art collection**.
- Poly International Auction Co., Ltd. (“**Poly International**”), on behalf of a client, submitted a non-binding indication of interest in purchasing **all Chinese works** in the Art collection for up to **\$1 billion**.
- Yuan Management Hong Kong Limited (“**Yuan Capital**”), on behalf of certain investment funds, submitted a non-binding indication of interest in purchasing **116 pieces** of the Art for **\$895 million to \$1.473 billion**. (*Id.* at ¶ 12.)

A further summary of the terms of each of the Proposals is set forth in Exhibit A to the Spencer Declaration. It is notable that, beyond the formal Proposals, Houlihan received a significant number of verbal expressions of interest by other parties unable or unwilling to provide written indications of interest by the April 4, 2014 deadline; nonetheless, such parties expressed that they are highly interested in pursuing a potential Art transaction with the City, should the City show a willingness to engage directly with them in a good faith process to explore transactional opportunities with respect to the Art. (*Id.* at ¶ 14.)

⁸ The Catalogue made clear that neither Houlihan nor FGIC owns the Art or has the authority to sell or offer to sell it. In distributing the Catalogue, Houlihan was merely facilitating the development of indications of interest for the purpose of ultimately proposing transactions to the City that could generate more value than the transaction contemplated by the Plan. The Catalogue made clear that, ultimately, the City has the authority to decide whether or not to pursue any such transaction. Given these limitations, the Proposals may not fully reflect the market’s interest in acquiring or monetizing the Art.

12. Catalyst, Art Capital, Poly International, and Yuan Capital (collectively, the “**Interested Parties**”) have all indicated that, in order to finalize their assessments of the value of the Art (or a subset thereof), they need to conduct a thorough diligence process. (*Id.* at ¶ 14.) This requires the immediate cooperation of the City and its advisors. (*Id.*) Pursuant to the Proposals, the diligence process will involve an analysis of certain documentation regarding any restrictions on the transfer of the Art,⁹ as well as the Art itself. (*Id.*) The relief requested is necessary to ensure that the Interested Parties will have timely access, not only to such documentation, but to the physical pieces of Art as well. (*Id.*) Neither the City nor the creditors can afford to wait until later in the Plan confirmation process to permit the Interested Parties to begin their diligence.

13. As mentioned above, as part of the Plan, the City is seeking approval of the DIA Settlement, pursuant to which the City will irrevocably transfer the Art to DIA Corp., in exchange for contributions to the Retirement Systems from (i) twelve charitable foundations and other entities (the “**Foundations**”), in the amount of \$366 million and (ii) DIA Corp., in the amount of \$100 million, for a total of \$466 million. (DS § IV.E.) In addition, pursuant to the State Contribution Agreement, the State has agreed to contribute \$350 million for the benefit of Holders of Pension Claims (subject to certain approvals and other conditions that have not yet been obtained or fulfilled), for a total of \$816 million. (DS § IV.D.) While the City touts this \$816 million figure in promoting the so-called “Grand Bargain,” the benefit the City would

⁹ On June 13, 2013, the Attorney General of the State of Michigan issued Attorney General Opinion Number 7272 (the “**AG Opinion**”), concluding that “the Art is held by the City in a charitable trust for the people of Michigan, and no piece in the collection may thus be sold, conveyed, or transferred to satisfy City debtor or obligations.” The Creditors believe that the AG Opinion is not supported by the law or the facts for multiple reasons. However, given that the Motion only requests that the Court direct the City to cooperate with certain parties seeking to conduct due diligence with respect to the Art, and not to actually sell, convey or transfer any assets, the Motion does not address the AG Opinion.

actually receive in exchange for transferring the Art is significantly less. *See e.g.* Ferretti, Christine, *Orr vows Detroit will help retirees understand bankruptcy plan*, The Detroit News, Apr. 7, 2014 available at <http://www.detroitnews.com/article/20140407/METRO01/304070109/>. First, \$816 million is a nominal amount, which is misleading and overstated. Taking into account that each of the contributions would be made over a twenty-year period, the net present value of each contribution (using a 5% discount rate) is: (i) \$233.7 million from the Foundations, (ii) \$63.8 million from DIA Corp. and (iii) \$223.5 million from the State, for a total of approximately \$521 million. (Spencer Decl. ¶ 17.) In addition, it is unclear how, if at all, the State's contribution relates to the transfer of the Art. Although, the Disclosure Statement indicates that the State's contribution is "in support of the DIA Settlement," it also makes clear that the State is providing the contribution "in exchange for certain releases to be contained in the Plan," *not* in exchange for the transfer of the Art. (DS § VIII.K.6(b).) Accordingly, disregarding the State's contribution, the City would receive only approximately \$300 million pursuant to the DIA Settlement, which, based on the Proposals, is significantly below the lowest point in the range of reasonableness. (Spencer Decl. ¶ 18.)

14. The only evidence the City has offered thus far with respect to the value of the Art is the appraisal conducted by Christie's. As noted above, pursuant to its final report, Christie's estimated that the value of the Appraised Art (which ultimately consisted of 2,773 (4%) of the 65,000 pieces of Art) was between \$454 million and \$867 million. (DS § VIII.K.6(a).) Thus, the \$300 million the City would receive pursuant to the DIA Settlement for the *entire* Art collection is substantially below the low end of Christie's range of the estimated value of only 4% of the Art.

Relief Requested

15. By this Motion, the Creditors respectfully seek entry of an order, a form of which is attached hereto as **Exhibit 1** (the “**Order**”), directing the City to cooperate with the Interested Parties so that the Interested Parties can conduct due diligence on the Art in order to develop firm bids for the City to consider.

Basis for Relief Requested

16. Pursuant to section 105(a), “[t]he court may issue any order, process, or judgment that is necessary or appropriate to carry out the provisions of this title.”¹⁰ The Creditors respectfully submit that, in light of the centrality of the Art to the City’s proposed Plan, and the expedited nature of the Plan confirmation schedule set forth in the Scheduling Order,¹¹ the relief requested herein is necessary and appropriate.

17. The Proposals present alternative potential transactions for the Art that could generate value far in excess of that to be received pursuant to the DIA Settlement. Providing the Interested Parties with the access and information necessary to complete their diligence to develop the Proposals into formal bids will benefit the City by providing it with flexible and valuable options for maximizing the value of the Art.

18. Moreover, the City must pursue such alternative strategies now, in order to be able to comply with the confirmation requirements set forth in section 943(b) of the Bankruptcy Code within the timeframe set forth in the Scheduling Order. Specifically, in order to meet the “best interests of creditors” requirement set forth in section 943(b)(7) and the “fair

¹⁰ Pursuant to section 103(f) of the Bankruptcy Code, chapter 1, including section 105(a), applies in chapter 9 cases.

¹¹ *Third Amended Order Establishing Procedures, Deadlines and Hearing Dates Relating to the Debtor’s Plan of Adjustment* [Docket No. 3632] (the “**Scheduling Order**”).

and equitable” test set forth in section 1129(b)(1) (made applicable in chapter 9 by section 901(a)), which require the City to make a reasonable effort to pay creditors what they can reasonably expect under the circumstances, the City must prove that it has thoroughly analyzed alternatives and is pursuing a strategy that maximizes the value of the Art, a valuable, non-core asset of the City, to enhance creditor recoveries. Further, as the City has elected to seek the Court’s approval of the DIA Settlement, pursuant to the legal standards governing court approval of bankruptcy settlements in the Sixth Circuit, the City must demonstrate that the settlement, including the consideration the City would receive in exchange for the transfer of the Art, is fair, equitable and reasonable. The City can only make the judgment that the settlement and consideration are reasonable if it has first considered all other viable strategies for monetizing this important asset.

19. Without evaluating the arms-length market transactions set forth in the Proposals, the City simply cannot satisfy these standards. Thus, directing the City to cooperate with the Interested Parties now minimizes the real risk that, come July, the City will be back at square one in terms of developing a Plan that appropriately maximizes the value of the Art in accordance with the chapter 9 confirmation requirements. Accordingly, the Creditors respectfully submit that the relief requested is necessary and appropriate and falls within the Court’s broad equitable authority under section 105(a) of the Bankruptcy Code. *See In re Mitan*, 573 F.3d 237, 246 (6th Cir. 2009) (noting “the broad grant of equitable power to bankruptcy courts found within Section 105(a)”).

I. The Relief Requested Will Provide the City the Option to Pursue Alternative Transactions with Respect to the Art within the Timeframe Set Forth in the Scheduling Order

20. The Proposals put into question whether the DIA Settlement significantly undervalues the Art. While the City would receive only \$300 million pursuant to the DIA

Settlement, the transactions contemplated by the Proposals could generate as much as \$895 million to \$2 billion, which represents \$595 million to \$1.7 billion of incremental value. At the very least, the mere existence of alternative proposals demonstrates there is real interest in the Art, allowing for maximization of value. Accordingly, the Creditors respectfully submit that the City should, and in fact (pursuant to the chapter 9 plan confirmation standards described in greater detail below) has an obligation to, seriously consider the Proposals.

21. The potential transactions described in the Proposals provide the City with a variety of options to consider, ranging from an outright sale of the entire Art collection for \$1.75 billion, to a sale of only a portion of the Art (*i.e.* 116 pieces, or 0.2%) for \$896 million to \$1.473 billion, or a sale of all Chinese works for up to \$1 billion. The latter two proposals would allow the City to retain a substantial portion of the Art at the DIA (99.8% of the total collection, in the event that only 116 pieces are sold) for the use and enjoyment of its citizens.

Alternatively, Art Capital's Indication of Interest contemplates using the Art as collateral for a \$2 billion non-recourse loan to the City, which would allow the entire Art collection to remain at the DIA. The City could use the proceeds of the loan to make the contributions to the Retirement Systems it currently proposes to fund pursuant to the DIA Settlement, and to enhance recoveries to unsecured creditors. To the extent the Foundations, DIA Corp. and/or the State are willing to make payments to "protect" the Art, such payments could be used to service the loan, to ensure the City retains the collateral. In the event the City does not have sufficient funds from such third parties, the City could sell select pieces of the Art to repay the loan. Thus, Art Capital's proposed transaction gives the City an option to maximize the value of the Art to enhance creditor recoveries (as required by the chapter 9 plan confirmation requirements

discussed below), while maintaining the DIA as a culturally relevant institution and relying on funding commitments from third parties, as currently contemplated by the DIA Settlement.

22. It would be imprudent and irresponsible to simply ignore these proposals.

The relief requested is necessary to ensure that the City has the opportunity to explore the alternative transactions presented by the Proposals within the timeframe set forth in the Scheduling Order. Given that the Scheduling Order provides for the Plan confirmation trial to begin in approximately three months, the Interested Parties need immediate access to the Art and related documentation so that they can complete their due diligence and develop binding offers without slowing down the Plan confirmation process. Accordingly, the relief requested is necessary and appropriate at this juncture.

II. To Meet Several of the Chapter 9 Plan Confirmation Requirements, the City Must Prove that the Plan Maximizes the Value of the Art

23. As set forth in greater detail below, the City's ability to meet its burden of proof with respect to several of the chapter 9 plan confirmation requirements¹² hinges on its ability to demonstrate that it has investigated and is pursuing a strategy that maximizes the value of the Art. Specifically, this issue arises in connection with: (i) the requirement that the Plan be in the best interests of creditors; (ii) the requirement that the Plan be "fair and equitable" to dissenting classes of creditors; and (iii) the requirement that the compromises and settlements contemplated by the Plan be fair, equitable and reasonable.

¹² A municipal debtor "bears the burden of satisfying the confirmation requirements of § 943(b) by a preponderance of the evidence." *Pierce Cnty. Hous. Auth.*, 414 B.R. 702, 715 (Bankr. W.D. Wash. 2009) citing *In re Mount Carbon Metro. Dist.* 242 B.R. 18, 31 (Bankr. D. Col. 1999).

**A. The “Best Interests of Creditors” and
“Fair and Equitable” Tests in Chapter 9**

24. Section 943(b)(7) provides that “[t]he court shall confirm [a chapter 9 plan of adjustment] if . . . the plan is in the best interests of creditors . . .” 11 U.S.C. § 943(b)(7). Courts have construed the section 943(b)(7) as setting a “floor requiring a reasonable effort at payment of creditors by the municipal debtor.” *Pierce Cnty.*, 414 B.R. at 718 citing *Mount Carbon Metro. Dist* 242 B.R. at 34; 6-943 Collier on Bankruptcy ¶ 943.03 (“A plan that makes little or no effort to repay creditors over a reasonable time may not be in the best interest of creditors.”). In order to make a reasonable effort to repay creditors within the meaning of the “best interests of creditors” requirement, a municipal debtor must maximize the value of its primary, non-core assets to enhance creditor recoveries. *See e.g. In re Barnwell Cnty. Hosp.*, 471 B.R. 849, 869 (Bankr. D. S.C. 2012) (finding that a chapter 9 plan is in the best interests of creditors where “the Plan affords all creditors the potential for the greatest economic return from Debtor’s assets”); *In re Bamberg Cnty. Mem’l Hosp.*, 2012 WL 1890259 (Bankr. D.S.C. May 23, 2012) (same); *In re Connector 2000 Ass’n, Inc.*, 447 B.R. 752, 765-66 (Bankr. D.S.C. 2011) (same); Senate Report No. 95-989, 95th Cong., 2d Sess. 113 (1978) (“[c]reditors must be provided, under the plan, the going concern value of their claims. The going concern value . . . is intended to provide more of a return to creditors than the liquidation value if the city’s assets could be liquidated like those of a private corporation”); *see also Fano v. NewPort Heights Irrigation Dist.*, 114 F.2d 563, 566 (9th Cir. 1940) (holding that a chapter 9 plan failed the “best interest of creditors” test where the debtor (i) owned “assets in value many times the indebtedness, all in most excellent physical and almost new condition” and (ii) failed to make a “sufficient showing that [its] taxing power was inadequate to raise the taxes to pay” prepetition claims).

25. Assuming there will be at least one impaired class of creditors that rejects the Plan, pursuant to sections 1129(b)(2) (made applicable in chapter 9 by section 901) and 943(b)(1) (which requires the plan to comply with the provisions of the Bankruptcy Code made applicable by section 901), the City will also be required to prove that the Plan is “fair and equitable, with respect to each class of claims . . . that is impaired under, and has not accepted the plan.” 11 U.S.C. § 1129(b)(2). Similar to the best interests test, a chapter 9 plan is “fair and equitable” if it provides creditors “all that they can reasonably expect in the circumstances.” 6-943 Collier on Bankruptcy ¶ 943.03(1)(f)(i)[B]; *see also W. Coast Life Ins. Co. v. Merced Irrigation Dist.*, 114 F.2d 654, 679 (9th Cir. 1940) (finding that the creditors’ recovery was fair and equitable where it was “all that could reasonably be expected in all the existing circumstances”). Creditors reasonably expect a municipal debtor to maximize the value of its primary, non-core assets to enhance creditor recoveries.

26. In this case, one of the City’s most valuable assets is the Art. Accordingly, consistent with the caselaw cited above, in order to comply with the best interests of creditors and fair and equitable tests, the City must undertake reasonable efforts to analyze, develop and pursue a strategy to maximize the value of the Art to repay creditors. This means, at the very least, providing the Interested Parties with the opportunity to complete diligence on an expedited basis in order to formulate bids for the City’s consideration. Notably, the Creditors are not arguing that the best interests of creditors and fair and equitable tests require the City to monetize *all* of its assets to enhance creditor recoveries, at the expense of the City’s ability to provide essential services to its citizens. However, where, as here, a municipal debtor possesses a valuable asset that is not essential to its delivery of core services that ensure the health, safety or welfare of its citizens, in order to make a reasonable effort to repay creditors within the

meaning the “best interests of creditors” test, and provide creditors what they can reasonably expect under the circumstances within the meaning of the “fair and equitable” test, the debtor must maximize the value of that asset.¹³

B. The Requirement that Bankruptcy Settlements be Reasonable

27. Pursuant to section 1123(b)(3)(A) (made applicable in chapter 9 by sections 901(a) and 943(b)(1)), a plan “may provide for the settlement or adjustment of any claim or interest belonging to the debtor.” As the Disclosure Statement recognizes, “[t]he standards for approving settlements as part of a plan of reorganization are the same as standards for approving settlements under Fed. R. Bankr. P. 9019.” *In re TCI 2 Holdings, LLC*, 428 B.R. 117, 135 (Bankr. D. N.J. 2010) *citing In re Nutritional Sourcing Corp.*, 398 B.R. 816, 832 (Bankr. D. Del. 2008); *see* DS § III.E.1 (inviting “any entity that opposes the terms of any compromise and settlement set forth in the Plan” to “challenge such compromise and settlement prior to Confirmation of the Plan and . . . demonstrate . . . that the subject compromise and settlement does not meet the standards governing bankruptcy settlements under Bankruptcy Rule 9019 and other applicable law”). In considering approval of a settlement under Bankruptcy Rule 9019, “the bankruptcy court is charged with an affirmative obligation to apprise itself of the underlying facts and to make an independent judgment as to whether the compromise is fair and equitable.” *In re McInerney*, 499 B.R. 574, 582 (Bankr. E.D. Mich. 2013) *citing Reynolds v.*

¹³ Public Act 436, the Local Financial Stability and Choice Act, MCL § 141.1541, *et seq.* (“**PA 436**”) § 12(r) also recognizes a distinction between core assets that affect the services and benefits a City provides, and surplus assets that do not, in that it restricts the Emergency Manager’s authority to use or transfer assets of the City in a manner that “endanger[s] the health, safety, or welfare of residents.” In addition, at least one other state has recognized this distinction in the context of the involuntary dissolution of one of its municipalities. *See Ex Parte City of Mobile*, 46 So. 766, 767 (Ala. 1908) (noting that the state law that revoked the City of Mobile’s charter and provided for its dissolution directed that “all property of the late municipality not necessary to its governmental operation, etc., should be devoted to the liquidation . . . of the late city . . .”).

Comm’r of Internal Revenue, 861 F.2d 469, 473 (6th Cir. 1988). In addition, “the Court is required to exercise independent judgment regarding the factors relevant to the reasonableness of the settlement.” *McInerney*, 499 B.R. at 594. In evaluating whether a settlement is fair, equitable and reasonable, courts in the Sixth Circuit generally consider four factors: (a) the probability of success in the litigation; (b) the difficulties, if any, to be encountered in the matter of collection; (c) the complexity of the litigation involved, and the expense, inconvenience and delay necessarily attending it; (d) the paramount interest of the creditors and a proper deference to their reasonable views. *McInerney*, 499 B.R. at 582-83 (citations omitted). The City, as the proponent of the transfer of the Art pursuant to the DIA Settlement, has the burden of establishing that the settlement, including the consideration the City would receive, is fair, equitable and reasonable with respect to these considerations. *Id.* at 583.

28. In order to assess whether the \$300 million it would receive for the Art pursuant to the DIA Settlement is fair, equitable and reasonable, the City must seriously consider the alternative transactions. This is particularly important now that the City has the Proposals, which potentially ascribe significantly higher values to the Art. The City must, at a minimum, cooperate with the Interested Parties to allow them to complete their diligence and review any resulting binding offers.

III. Comparison to Other Potential Arms-Length Transactions Is the Best Way to Assess Whether the DIA Settlement Maximizes Value

29. The Supreme Court has recognized that market exposure is the best way to determine value. *See Bank of Am. Nat’l Trust and Sav. Ass’n v. 203 N. LaSalle St. P’ship*, 526 U.S. 434, 457 (1999) (noting that “[u]nder a plan granting an exclusive right, making no provision for competing bids or competing plans, any determination that the price was top dollar would necessarily be made by a judge in bankruptcy court, whereas the best way to determine

value is exposure to a market”). Consistent with this approach, as a result of exposing publicly-available information about the Art to the market, Houlihan received four Proposals that include initial estimates of the value of the Art (or certain portions thereof) and proposed transactions with respect thereto. Even if the City takes the absurd position that it does not want to, or cannot be required to, consider these alternatives, providing the Interested Parties with a full and fair opportunity to formulate bids is consistent with the City’s obligation to provide broad discovery to the Creditors and other parties in interest pursuant to Rules 34 and 26(b) of the Federal Rules of Civil Procedure, made applicable to this chapter 9 case by Bankruptcy Rules 7034 and 9014, and will benefit this Court and parties in interest by serving as a benchmark, against which they can evaluate the value and reasonableness of the consideration the City would receive pursuant to the DIA Settlement.

IV. The Court Has the Authority to Grant the Relief Requested

30. The Court has broad authority under section 105(a) to direct the City to cooperate with the Interested Parties so that they can complete due diligence on the Art, without running afoul of section 904. Section 904 provides that, “[n]otwithstanding any power of the court, unless the debtor consents or the plan so provides, the court may not, by any stay, order, or decree, in the case or otherwise, interfere with . . . any property or revenues of the debtor.” 11 U.S.C. § 904. First, the relief requested merely directs the City to cooperate with the Interested Parties by facilitating their access to the Art and the related documentation. This is not tantamount to interfering with the City’s property. While the end result of the City’s cooperation may result in binding commitments to alternative transactions involving the Art on the part of the Interested Parties, it will be up to the City to seriously consider any such transactions, or not.

31. In addition, to the extent directing the City to cooperate with the Interested Parties can be construed as an interference with the City’s property, this would not violate

section 904 because, by seeking the Court's approval of the DIA Settlement and including the DIA Settlement in the Plan, the City has consented to such interference. Importantly, section 904 prohibits the Court's interference with the City's property "*unless the debtor consents or the plan so provides.*" 11 U.S.C. § 904 (emphasis added). When a chapter 9 debtor seeks court approval of a compromise or settlement pursuant to a Rule 9019 motion or by including such agreement as a plan provision, "the municipality 'consents' for purposes of § 904 to judicial interference with the property or revenues of the debtor needed to accomplish the proposed transaction." *In re City of Stockton, Cal.*, 486 B.R. 194, 199 (Bankr. E.D. Cal. 2013).

Accordingly, by seeking the Court's approval of the DIA Settlement, and including the settlement as a key component of the Plan, the City has consented to the Court's "interference" with the Art, to the extent necessary to evaluate and accomplish the proposed transaction. In order to determine whether the DIA Settlement is fair, equitable and reasonable, as the City is requesting, it is necessary for the Court to assess the value of the Art. Directing the City to cooperate with the Interested Parties so they can complete their diligence of the Art in order to substantiate the estimated values set forth in the Proposals is the best way for the Court to make this assessment, and is well within its authority.

Notice

32. Notice of this Motion has been given to all parties registered to receive electronic notices in this matter. The Creditors submit that no other or further notice need be provided.

Statement of Concurrence Sought

33. The Creditors did not seek the concurrence of counsel to the City in the relief sought pursuant to Local Rule 9014-1(g). The City previously refused to agree to similar

relief requested in the Art Committee Motion; accordingly, the Creditors respectfully submit that requesting the concurrence of the City to this Motion would have been futile.

No Prior Request

34. No prior request for the relief sought herein has been made to this or any other court.

WHEREFORE, the Creditors respectfully request that the Court enter the Order, substantially in the form attached hereto as **Exhibit 1**, granting the relief requested herein and such other and further relief as the Court may deem just and proper.

DATED: April 9, 2014
Birmingham, Michigan

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Attorneys for FMS Wertmanagement

ATTACHMENTS

Exhibit 1	Proposed Form of Order
Exhibit 2	Notice
Exhibit 3	None [Brief Not Required]
Exhibit 4	Certificate of Service
Exhibit 5	Spencer Declaration
Exhibit 6	None [No Documentary Exhibits]

EXHIBIT 1

Proposed Form of Order

UNITED STATES BANKRUPTCY COURT
EASTERN DISTRICT OF MICHIGAN
SOUTHERN DIVISION

-----X
:
In re : **Chapter 9**
:
CITY OF DETROIT, MICHIGAN, : **Case No. 13-53846**
:
Debtor. : **Hon. Steven W. Rhodes**
:
:
-----X

**ORDER PURSUANT TO SECTION 105(a) OF THE
BANKRUPTCY CODE DIRECTING THE DEBTOR TO COOPERATE
WITH INTERESTED PARTIES SEEKING TO CONDUCT DUE DILIGENCE
ON THE ART COLLECTION HOUSED AT THE DETROIT INSTITUTE OF ARTS**

Upon the motion (the “**Motion**”) of the Creditors¹ for an order directing the City of Detroit, Michigan (the “**City**” or the “**Debtor**”), the debtor in the above-captioned case (the “**Chapter 9 Case**”), to cooperate with certain interested parties seeking to conduct due diligence on the art collection of the City housed at the Detroit Institute of Arts (the “**Art**”); and the Court having jurisdiction to consider the Motion in accordance with 28 U.S.C. §§ 157 and 1334; and consideration of the Motion and the relief requested therein being a core proceeding pursuant to 28 U.S.C. § 157(b); and venue being proper before this Court pursuant to 28 U.S.C. §§ 1408 and 1409; and due and proper notice of the hearing to consider the relief requested therein (the “**Hearing**”) having been given to all parties registered to receive electronic notices in this matter; and the Court having held the Hearing with the appearances of interested parties noted in the record of the Hearing; and upon the entire record of all the proceedings before the Court; and the

¹ Capitalized terms used and not otherwise defined herein shall have the meanings ascribed to them in the Motion.

legal and factual bases set forth in the Motion establishing just and sufficient cause to grant the relief requested therein; and the relief granted herein being in the best interests of the City, its creditors and other parties in interest; and the relief requested herein being necessary, reasonable and appropriate;

NOW, THEREFORE, IT IS HEREBY ORDERED THAT:

1. The Motion is GRANTED as set forth herein.
2. The objections, if any, to entry of this Order are overruled in their entirety.
3. The City shall cooperate with the Interested Parties as soon as practicable so that the Interested Parties can conduct due diligence on the Art, including by inspecting the physical works of Art housed at the DIA as well as all relevant documentation related thereto, in order to develop firm bids for the City to consider.
4. The Court shall retain jurisdiction to hear and determine all matters arising from or related to the implementation, enforcement and/or interpretation of this Order.

Dated: _____, 2014
Detroit, Michigan

STEVEN RHODES
UNITED STATES BANKRUPTCY JUDGE

EXHIBIT 2

Notice of Motion and Opportunity to Object

UNITED STATES BANKRUPTCY COURT
EASTERN DISTRICT OF MICHIGAN
SOUTHERN DIVISION

-----X		
In re	:	
	:	Chapter 9
	:	
CITY OF DETROIT, MICHIGAN,	:	Case No. 13-53846
	:	
Debtor.	:	Hon. Steven W. Rhodes
	:	
	:	
-----X		

**NOTICE OF MOTION OF CREDITORS
FOR ENTRY OF AN ORDER PURSUANT TO SECTION 105(a)
OF THE BANKRUPTCY CODE DIRECTING THE DEBTOR TO COOPERATE
WITH INTERESTED PARTIES SEEKING TO CONDUCT DUE DILIGENCE
ON THE ART COLLECTION HOUSED AT THE DETROIT INSTITUTE OF ARTS**

The Creditors¹ have filed papers with the Court seeking entry of an order pursuant to 11 U.S.C. § 105(a) directing the Debtor to cooperate with interested parties seeking to conduct due diligence on the art collection housed at the Detroit Institute of Arts (the “**Motion**”).

Your rights may be affected. You should read these papers carefully and discuss them with your attorney, if you have one in this bankruptcy case. (If you do not have an attorney, you may wish to consult one.)

If you do not want the court to grant the relief sought in the motion, or if you want the court to consider your views on the motion, **within fourteen (14) days²**, you or your attorney must:

1. File with the court a written response or an answer, explaining your position at:³

¹ Financial Guaranty Insurance Company (“FGIC”), Syncora Guarantee Inc. and Syncora Capital Assurance Inc. (“Syncora”), Hypothekenbank Frankfurt AG, Hypothekenbank Frankfurt International S.A., and Erste Europäische Pfandbrief- und Kommunalkreditbank Aktiengesellschaft in Luxemburg S.A., Michigan Council 25 of the American Federation of State, County and Municipal Employees, AFL-CIO and Sub-Chapter 98, City of Detroit Retirees, Wilmington Trust Company, National Association, as Successor Trustee and Successor Contract Administrator, Dexia Crédit Local, Dexia Holdings, Inc. and FMS-WM Service, solely in its capacity as servicer for FMS Wertmanagement, join this Motion.

² Concurrently herewith, the Creditors are seeking expedited consideration and shortened notice of the Motion. If the Court grants such expedited consideration and shortened notice, the Creditors will file and serve notice of the new response deadline.

United States Bankruptcy Court

211 W. Fort Street, Suite 2100

Detroit, Michigan 48266

If you mail your response to the court for filing, you must mail it early enough so the court will **receive** it on or before the date stated above. All attorneys are required to file pleadings electronically.

You must also mail a copy to:

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2. If a response or answer is timely filed and served, the clerk will schedule a hearing on the motion and you will be served with a notice of the date, time and location of the hearing.

³ Response or answer must comply with F. R. Civ. P. 8(b), (c) and (e).

If you or your attorney do not take these steps, the court may decide that you do not oppose the relief sought in the motion and may enter an order granting that relief.

DATED: April 9, 2014

Respectfully submitted,

/s/ Mark R. James

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Attorneys for FMS Wertmanagement

EXHIBIT 3

Memorandum [Not required]

EXHIBIT 4

Certificate of Service

**UNITED STATES BANKRUPTCY COURT
EASTERN DISTRICT OF MICHIGAN
SOUTHERN DIVISION**

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	:
In re	: Chapter 9
	:
CITY OF DETROIT, MICHIGAN,	: Case No. 13-53846
	:
Debtor.	: Hon. Steven W. Rhodes
	:
	:
	-----X

CERTIFICATE OF SERVICE

I hereby certify that on April 9, 2014 the *Motion of Creditors for Entry of an Order Pursuant to Section 105(a) of the Bankruptcy Code Directing the Debtor to Cooperate with Interested Parties Seeking to Conduct Due Diligence on the Art Collection Housed at the Detroit Institute of Arts* was filed and served via the Court's electronic case filing and noticing system to all parties registered to received electronic notices in this matter.

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Dated: April 9, 2014

EXHIBIT 5

Declaration of Stephen Spencer

UNITED STATES BANKRUPTCY COURT
EASTERN DISTRICT OF MICHIGAN
SOUTHERN DIVISION

-----X
:
In re : Chapter 9
:
CITY OF DETROIT, MICHIGAN, : Case No. 13-53846
:
Debtor. : Hon. Steven W. Rhodes
:
:
-----X

**DECLARATION OF STEPHEN SPENCER IN SUPPORT OF MOTION OF
CREDITORS FOR ENTRY OF AN ORDER PURSUANT TO SECTION 105(a)
OF THE BANKRUPTCY CODE DIRECTING THE DEBTOR TO COOPERATE
WITH INTERESTED PARTIES SEEKING TO CONDUCT DUE DILIGENCE
ON THE ART COLLECTION HOUSED AT THE DETROIT INSTITUTE OF ARTS**

I, Stephen Spencer, hereby declare that the following is true to the best of my knowledge, information and belief:

1. I am a Managing Director in the Financial Restructuring Group at Houlihan Lokey (“**Houlihan**”), which currently serves as financial advisor to Financial Guaranty Insurance Company (“**FGIC**”) in connection with the above-captioned chapter 9 case (the “**Chapter 9 Case**”).

2. I submit this declaration (the “**Declaration**”) in support of the *Motion of Creditors for Entry of an Order Pursuant to Section 105(a) of the Bankruptcy Code Directing the Debtor to Cooperate with Interested Parties Seeking to Conduct Due Diligence on the Art Collection Housed at the Detroit Institute of Arts* (the “**Motion**”), filed contemporaneously herewith.

3. Except as otherwise indicated, all facts and statements in this Declaration are based on my personal knowledge and information derived from my involvement in Houlihan's representation of FGIC in connection with the Chapter 9 Case.

Educational and Professional Background

4. In 1989, I received my undergraduate degree from the University of Wisconsin – Madison. I have approximately 20 years of relevant corporate restructuring experience and I lead the municipal restructuring team at Houlihan. Prior to joining Houlihan in 2001, I worked for GE Capital, where I was a founding member of GE Capital's debtor-in-possession lending practice. I have a particular expertise in executing out-of-court restructuring transactions involving consensual impairment of one or more creditor constituencies. I also have experience advising companies executing bankruptcy-related reorganizations or sale transactions. Beyond the corporate sector, I have an expertise in municipal distress and chapter 9 insolvency issues. I have researched and consulted with various municipalities throughout the United States, and I authored a comprehensive chapter 9 case study entitled "Restructuring the Troubled Municipality."

5. In the context of complex corporate restructurings and distressed recapitalizations, I have performed detailed liquidity and debt capacity analyses for dozens of clients. In connection with analyzing the financial conditions of various distressed municipalities, I have performed similar analyses, recognizing appropriate modifications reflecting the different financial structures that often distinguish municipalities from corporate entities.

6. In the chapter 11 context, I have advised multiple debtors in connection with bankruptcy sale transactions (so-called "363 sales"). Of particular relevance to the Motion,

I was the lead advisor to Polaroid Corporation in connection with the sale of a previously-unknown collection of still photography by world-renowned artists including Ansel Adams, Andy Warhol, William Chuck Close and many others, pursuant to section 363 of the Bankruptcy Code. My team identified the photography collection and worked with Sotheby's to monetize these assets for multiple millions of dollars, for the benefit of Polaroid's estate and its creditors.

Houlihan's Solicitation of Proposals Based on Publicly-Available Information

7. On June 21, 2013, Houlihan submitted an initial diligence list to the City, requesting a comprehensive list of relevant documents related to the Art. On July 9, 2013, Houlihan followed up with a verbal request that the City conduct a valuation of the entire Art collection. After receiving no response to these initial requests, on July 30, 2013, Houlihan submitted a revised diligence list to the City, seeking additional information about the Art. On August 27, 2013, Houlihan followed up on its verbal request and formally requested that the City conduct a valuation of the entire Art collection. On October 9, 2013, Houlihan, along with advisors for certain of the other Creditors, re-submitted its diligence list to the City and supplemented the list with additional information requests related to the value and ownership of the Art. Although the City has taken some initial steps to cooperate with Houlihan and other Creditors' representatives regarding the form, substance and cost of producing certain documents responsive to our information requests, the City has yet to provide any of the information Houlihan has been requesting since last June. *See* Summary of Activity, attached hereto as **Exhibit A** (the "**Summary of Activity**") at 6.

8. On or about December 3, 2013, the City made publicly-available a preliminary report appraising a portion of the Art consisting of only those works that were either purchased entirely or in part by City funds (the "**Appraised Art**"). (DS § VIII.K.6(a).) In connection with Houlihan's representation of FGIC in the Chapter 9 Case, I reviewed this

preliminary report, which estimated the value of the Appraised Art (which, at the time, consisted of 2,781 (4%) of the 65,000 works of Art in the DIA's collection) to be between \$452 million and \$866 million. (*Id.*) I also reviewed Christie's final report, made publicly available on or about December 17, 2013, which estimated that the value of the Appraised Art (which ultimately consisted of 2,773 (still 4%) of the 65,000 pieces of Art) is between \$454 million and \$867 million. (*Id.*)

9. Independently, I conducted extensive research of publicly-available information about the Art, including by reviewing books and articles written about the DIA and the Art, viewing the Art on display in the public galleries at the DIA and reviewing publicly-available DIA documentation, including, among other things, the DIA Collections Management Policy and collection guides. In addition, I had multiple private conversations with leading art intermediaries, curators and valuation and subject matter experts concerning issues of the Art's value, potential transfer restrictions on the Art and other issues and considerations related to the potential de-accessioning of the Art collection.

10. Based on the foregoing, I questioned the scope of the City's appraisal efforts and suspected that the Art could likely generate significantly greater value for the City than the \$454 million to \$867 million reflected in Christie's appraisal. Not knowing exactly what the City's intentions were for monetizing the Art, and faced with the City's repeated unwillingness to provide information regarding the Art, Houlihan, on behalf of FGIC and certain other Creditors, conducted an independent assessment of potential alternative market transactions involving the Art, based on publicly-available information.

11. By October 29, 2013, Houlihan had made significant progress in its independent research, and was able to put together a list of approximately 327 pieces of Art that

Houlihan believed to be of significant or high value (the “**Masterworks List**”). On January 15, 2014, in order to develop a greater understanding of the potential value of the Art collection as a whole, and assess market interest in potential transactions involving the Art, Houlihan shared the Masterworks List with over 30 parties, including hedge funds and private equity firms, individual collectors, auction houses and museum authorities. Within a few days, over 20 of these parties expressed preliminary interest. In mid-March 2014, Houlihan distributed to 19 of these interested parties a more detailed Catalogue of Information Concerning Artwork Housed at the Detroit Institute of Arts, a copy of which is attached hereto as **Exhibit B** (the “**Catalogue**”), and invited such parties to submit indications of interest in acquiring or monetizing all or part of the Art collection on or before April 4, 2014.¹

12. In response, Houlihan received four indications of interest (the “**Proposals**”):

- Catalyst Acquisitions, LLC/Marc Bell Capital Partners, LLC (“**Catalyst**”) submitted a non-binding indication of interest in purchasing the **entire Art collection** for **\$1.75 billion**.
- Art Capital Group, LLC (“**Art Capital**”) submitted a non-binding term sheet, offering to provide the City with an exit facility of up to **\$2 billion**, secured by the **entire Art collection**.
- Poly International Auction Co., Ltd. (“**Poly International**”), on behalf of a client, submitted a non-binding indication of interest in purchasing **all Chinese assets** in the Art collection for up to **\$1 billion**.

¹ The Catalogue was comprised entirely of publicly-available information and explicitly stated that neither Houlihan nor FGIC owns the Art or has the authority to sell or offer to sell it. In distributing the Catalogue, Houlihan was merely facilitating the development of indications of interest for the purpose of ultimately proposing transactions to the City that could generate more value than the deal contemplated by the Plan. The Catalogue explicitly stated that, ultimately, the City has the authority to decide whether or not to pursue any such transaction. Given these limitations, the Proposals may not fully reflect the market’s interest in the acquiring or monetizing the Art.

- Yuan Management Hong Kong Limited (“**Yuan Capital**”), on behalf of certain investment funds, submitted a non-binding indication of interest in purchasing **116 pieces** of the Art for **\$895 million to \$1.473 billion**.

13. The Catalyst Proposal is the only indication of interest in purchasing the entire Art collection. Catalyst’s proposed purchase price of \$1.75 billion, which would be financed by Catalyst and a syndicate of leading global investors, already assumes that a portion of the Art collection may be subject to transfer restrictions, and factors in a preliminary estimate of these potential encumbrances. However, the ultimate purchase price Catalyst would be willing to offer on a binding basis is subject to a thorough analysis of the Art and the City’s cooperation in providing Catalyst with full access to the Art and any relevant DIA documentation. Art Capital’s Proposal contemplates an exit facility of up to \$2.0 billion, secured by the entire Art collection. The facility would be structured in multiple tranches bearing different maturities (3-20 years) and interest rates (LIBOR plus 5.5%-8.5%, subject to LIBOR floor of 0.5%). Notably, the transaction contemplated by Art Capital would allow the City to maintain the entire Art collection at the DIA, requiring the City to sell off select pieces of Art only in the event the loan could not otherwise be serviced. Art Capital’s Proposal is subject to the City providing full access to the Art and any related documentation so that Art Capital can complete its due diligence. Poly International’s Proposal to purchase the Chinese works in the Art collection for up to \$1 billion is similarly subject to a thorough analysis of the works it proposes to purchase. Finally, Yuan Capital’s Proposal contemplates a purchase of only 116 works of the Art (.02% of the entire Art collection) for \$895 million to \$1.473 billion, financed by a consortium of lenders led by Yuan Capital. The Art included in the proposed sale as well as the purchase price are subject to a thorough analysis of the works Yuan Capital has identified and any applicable transfer restrictions. A further summary of the terms of each of the Proposals is set forth on page 8 of the Summary of Activity.

14. It is notable that, beyond the formal Proposals, Houlihan received a significant number of verbal expressions of interest by other parties unable or unwilling to provide written indications of interest by the April 4, 2014 deadline; nonetheless, such parties expressed that they are highly interested in pursuing a potential Art transaction with the City, should the City show a willingness to engage directly with them in a good faith process to explore transactional opportunities with respect to the Art.

15. As noted above, Catalyst, Art Capital, Poly International, and Yuan Capital (collectively, the “**Interested Parties**”) have each indicated that, in order to finalize their assessments of the value of the Art (or a subset thereof), they need to conduct a thorough diligence process. This requires the immediate cooperation of the City and its advisors. Pursuant to the Proposals, the diligence process will involve an analysis of certain documentation regarding any restrictions on the transfer of the Art, as well as the Art itself. I believe that the relief requested is necessary to ensure that the Interested Parties will have timely access, not only to such documentation, but to the physical pieces of Art as well.

**The Present Value of the Contributions Contemplated
by the DIA Settlement and State Contribution Agreement**

16. In connection with my representation of FGIC in the Chapter 9 Case, I reviewed the Plan and the Disclosure Statement, which indicate that, as part of the Plan, the City is seeking approval of the DIA Settlement, pursuant to which the City will irrevocably transfer the Art to DIA Corp., in exchange for contributions to the Retirement Systems from (i) twelve charitable foundations and other entities, in the amount of \$366 million, and (ii) DIA Corp., in the amount of \$100 million, for a total of \$466 million. (DS § IV.E.) In addition, pursuant to the State Contribution Agreement, the State has also agreed to contribute \$350 million for the

benefit of Holders of Pension Claims (subject to certain approvals and other conditions that have not yet been obtained or fulfilled), for a total of \$816 million. (DS § IV.D.)

17. Taking into account that each of the contributions would be made over a twenty-year period, the net present value of each contribution (using a 5% discount rate) is:

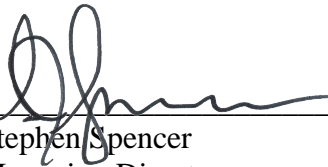
(i) \$233.7 million from the Foundations, (ii) \$63.8 million from DIA Corp. and

(iii) \$223.5 million from the State, for a total of approximately \$521 million. *See* Net Present Value Calculations attached hereto as **Exhibit C**.

18. In addition, it is unclear how, if at all, the State's contribution relates to the transfer of the Art. Although the Disclosure Statement indicates that the State's contribution is "in support of the DIA Settlement," it also makes clear that the State is providing the contribution "in exchange for certain releases to be contained in the Plan," *not* in exchange for the transfer of the Art. (DS § VIII.K.6(b).) Accordingly, disregarding the State's contribution, the City would receive only \$297.5 million pursuant to the DIA Settlement.

Pursuant to 28 U.S.C. § 1746, I declare under penalty of perjury that, to the best of my knowledge, information and belief, the foregoing is true and correct.

Executed this 9th day of April 2014



Stephen Spencer
Managing Director
Houlihan Lokey

Exhibit A

Summary of Activity



HOULIHAN LOKEY

Detroit Institute of Arts

Summary of Activity

April 2014

MERGERS & ACQUISITIONS
CAPITAL MARKETS
FINANCIAL RESTRUCTURING
FINANCIAL ADVISORY SERVICES

HL.com

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Process Overview

Independent DIA Analysis

- In the absence of any cooperation on the part of the City or Detroit Institute of Arts (“DIA”) in obtaining relevant DIA documentation, Houlihan Lokey conducted an exhaustive examination of publically available information concerning the potential value of and transactional opportunities for the DIA fine arts collection
- In conducting its analysis, Houlihan Lokey researched key areas including:
 - Relevant Literature Review – Conducted a review of books and articles written by Jeffrey Abt, William Peck, William Valentiner and other leading authorities on the DIA collection
 - DIA Collection Viewing – Conducted guided in-person examination of the public viewing galleries in the museum. Observed all works of fine art publically displayed
 - DIA Public Documentation Review – Conducted review of publically available DIA documentation such as DIA Collections Management Policy, collection guides, and other DIA-produced physical and electronic information pertaining to the collection
 - Discussions With Art Valuation/Transaction Experts – Conducted multiple discussions with leading art intermediaries, curators and other relevant subject matter experts concerning issues of collection value, salability and de-accessioning restrictions and other relevant asset value considerations

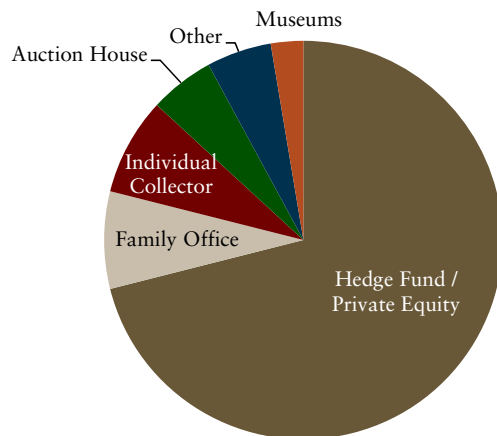
Catalogue of Information & Process Overview

- From independent DIA-related analysis, Houlihan Lokey was able to create a Catalogue of Information (“COI”) that provides, among other information:
 - A brief history of the DIA that includes a summary of how the museum came to be owned by the City of Detroit, how this ownership dynamic has had a negative impact on the museum’s endowment and overall financial stability, and the importance of the museum as a non-core asset in the City’s Chapter 9 bankruptcy proceeding
 - A list of so called “Masterworks” believed to comprise a significant number of comparatively high value DIA collection assets that has heretofore not been produced by the museum or assembled and distributed from public information by any other independent party
- Upon assembling the COI, Houlihan Lokey distributed the document to certain parties in an attempt to develop a more refined view of value and transactional alternatives for the DIA collection
- On the basis of the COI, certain parties have provided preliminary non-binding indications of interest in acquiring identified portions of the DIA collection for specified values
- The identity of the parties submitting these indications, the consideration being proposed and a summary of the key provisions of the indications of interest are outlined in the following section

Indications of Interest - Process Summary

- Houlihan Lokey has shared our COI with a select group of potentially interested parties to assess levels of interest in acquiring certain specified DIA collection assets and develop a better perspective on valuation for a broader segment of the DIA collection than the 4% of the collection evaluated by Christie's
- Major categories of parties contacted as well as response levels are summarized below

Parties Contacted by Type

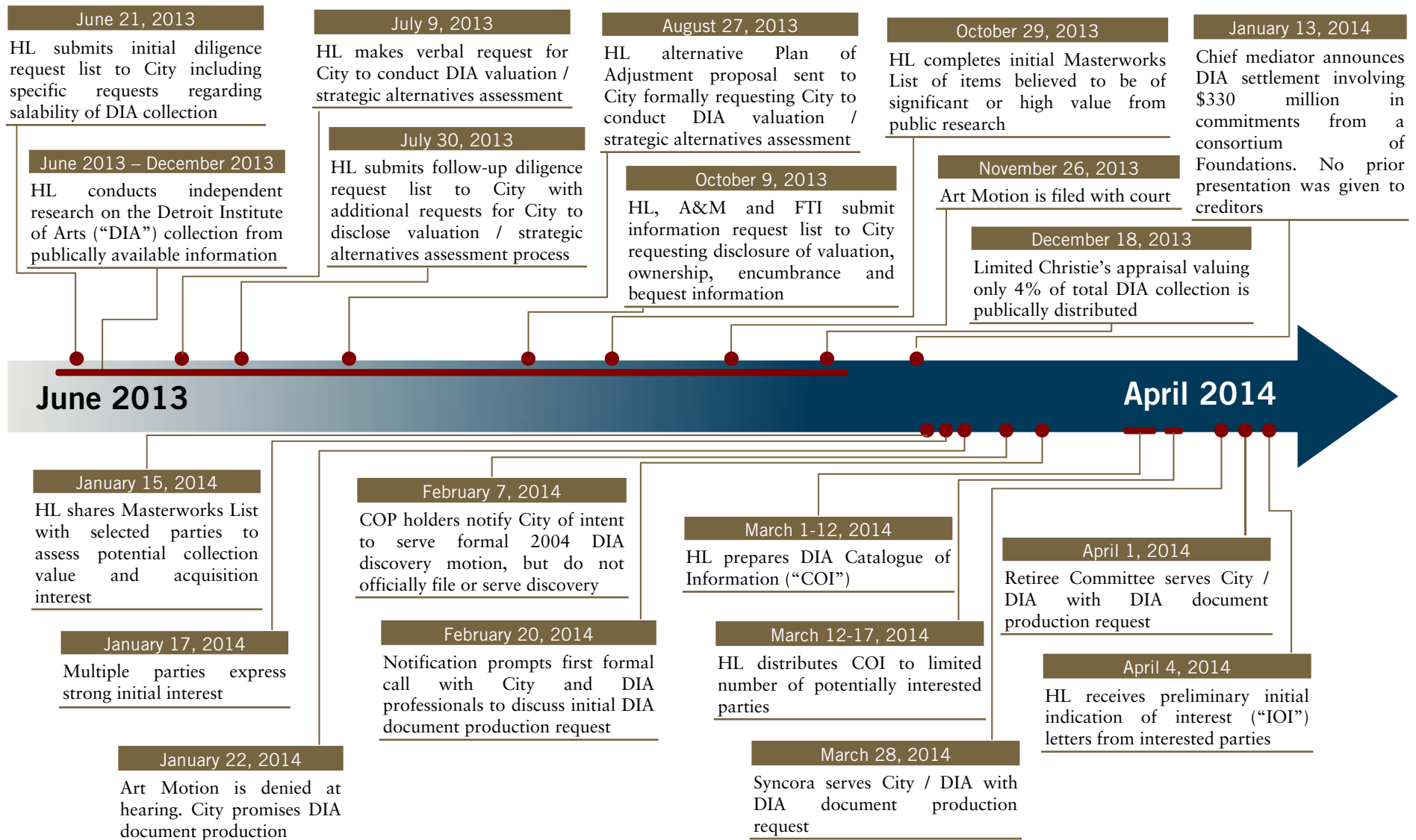


IOI Process Summary

Total Parties Contacted	38
Received Preliminary Information Packet ⁽¹⁾	32
Expressed Interest	24
Received Catalogue of Information	19
Formal Submissions of Interest ⁽²⁾	4

- (1) Includes the November 26 Art Motion, the Christie's Appraisal and December 17 Letter to the Emergency Manager, the statement of Detroit bankruptcy mediators announcing \$330 million of DIA Foundation assistance, recent press from the New York Times, Wall Street Journal and Detroit Free Press and a list of Masterworks prepared by Houlihan Lokey
- (2) Certain parties expressing initial verbal interest have combined to support a joint bid. Factoring in joint bid participants, the actual number of parties submitting an IOI in a joint bid context is not known precisely but significantly exceeds the four formal IOIs received

Timeline of Activity





Formal Indication of Interest Summary

Indication of Interest Summary

	Catalyst Acquisitions / Bell Capital Partners	Art Capital Group	Yuan Capital	Poly International Auction
Price	■ \$1.75 billion	■ Up to \$2.0 billion Art Loan	■ \$895 million – \$1,473 million	■ Up to \$1 billion
Included Assets	<ul style="list-style-type: none"> ■ All assets held in the DIA ■ Value of final offer to be dependent on development of a final definitive schedule of collection assets to be acquired 	■ Entire DIA Collection used as collateral to support loan	■ Subset of assets identified in COI (116 total works)	■ Chinese Art Collection
Bid Conditions	<ul style="list-style-type: none"> ■ City of Detroit to provide full diligence access to the assets ■ City to make available any other critical DIA collection documentation 	<ul style="list-style-type: none"> ■ City of Detroit to provide full diligence access to the assets ■ Loan to be structured in multiple tranches bearing different maturities and interest rates 	■ City of Detroit to provide full diligence access to the assets	<ul style="list-style-type: none"> ■ City of Detroit to provide full diligence access to the assets ■ Asset values to be finalized following confirmatory diligence
Diligence/Timing	■ 180 days	■ Did not indicate timing of diligence	■ 90 days	■ 10 – 14 days
Financing	■ Acquisition proceeds provided by bidding party and a syndicate of leading global investors	<ul style="list-style-type: none"> ■ Interest rate: LIBOR plus 5.5% – 8.5%, subject to LIBOR floor of 0.50% ■ Maturity: 3 – 20 years 	<ul style="list-style-type: none"> ■ Acquisition proceeds provided by Yuan Capital-led consortium ■ Senior debt financing TBD 	■ Acquisition proceeds to be provided by partner
Other Terms	<ul style="list-style-type: none"> ■ Offer price reflects the assumption that a portion of the collection may be restricted from sale ■ Customary stalking horse bidder protections 	<ul style="list-style-type: none"> ■ Origination Fee of 1.25% of the amount of the loan ■ Agent Fee of 0.50% per annum of the outstanding principal balance of the loan 	<ul style="list-style-type: none"> ■ Purchase price to be reduced in the event assets have transfer restrictions by the value ascribed to the assets ■ Limited timeline for City to solicit competing bids ■ Customary stalking horse bidder protections 	■ Will identify the individuals conducting confirmatory diligence after granted access to diligence

Exhibit B

Catalogue

Catalogue of Information Concerning Artwork Housed at the Detroit Institute of Arts

March 2014

CONFIDENTIAL



HOULIHAN LOKEY

Detroit Institute of Arts

CONFIDENTIAL MATERIAL

Houlihan Lokey Capital, Inc. ("Houlihan Lokey") has been retained by Financial Guaranty Insurance Company ("FGIC") to serve as its financial advisor in connection with the potential restructuring of the City of Detroit, including a proposed sale ("the Transaction") of certain artwork housed in the Detroit Institute of Arts (the "DIA").

This Confidential Catalogue of Information Concerning Artwork Housed at the DIA (the "Catalogue") has been prepared for discussion purposes only. While the Catalogue contains only publicly available information, it is being delivered on a confidential basis to specified parties solely to assist them in deciding whether to proceed with their investigation of artwork housed at the DIA in accordance with procedures established by Houlihan Lokey. This Catalogue does not purport to contain all of the information that may be required or relevant to a recipient's evaluation of any Transaction and recipients will be responsible for conducting their own investigations and analysis.

While the distribution and use by each recipient of the information contained herein is not governed by a confidentiality agreement, Houlihan Lokey hereby requests that this Catalogue not be distributed, reproduced or used without the express consent of Houlihan Lokey or for any purpose other than the evaluation of artwork housed at the DIA by the person to whom this Catalogue has been delivered. In addition, if the recipient does not wish to pursue an investigation of artwork housed at the DIA, the recipient will promptly return this Catalogue to Houlihan Lokey as soon as practicable.

Houlihan Lokey has not independently verified any of the information contained herein. Houlihan Lokey does not make any representation, warranty or guaranty of any kind, express or implied, as to the accuracy, completeness or reasonableness of the information contained herein or any other written or oral communication transmitted or made available to any recipient. Houlihan Lokey expressly disclaims any and all liability based on or arising from, in whole or in part, such information, errors therein or omissions therefrom.

Only those representations and warranties that are made in a definitive written agreement relating to a Transaction, when and if executed, and subject to any limitations and restrictions as may be specified in such definitive agreement, shall have any legal effect. Each recipient should make an independent assessment of the merits of pursuing a Transaction and should consult its own professional advisors.

Houlihan Lokey may from time to time assist interested parties with financing matters, which may, in some cases, be related to the Transaction.

The ultimate decision as to whether a Transaction will be pursued will be determined by the City of Detroit which is a Debtor in a Chapter 9 bankruptcy proceeding in the Eastern District of Michigan. It is Houlihan Lokey's goal and objective to advance a transaction with the support and approval of the City of Detroit and the bankruptcy court.

All communications or inquiries relating to artwork housed at the DIA or this Catalogue should be directed to the representatives of Houlihan Lokey listed below.



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Opportunity Description

Opportunity Description

OVERVIEW

Current Situation – The City Proposed Art Transaction

On Friday, February 21 the City of Detroit (the “City” or “Detroit”) filed a Plan of Adjustment (the “Plan”) in the Federal Bankruptcy Court for the Eastern District of Michigan. A central component of the City’s Plan is a proposed transaction involving artwork housed at the DIA (the “DIA Transaction”) whereby ten charitable foundations are contributing money to fund recoveries to the City’s pension and other post-employment benefits plan beneficiaries, in lieu of these beneficiaries or any other creditors realizing a financial recovery directly from the DIA through a sale or so called de-accessioning of any DIA assets.

To summarize further, the DIA Transaction has been structured by the City to accomplish three primary objectives:

1. Provide monetary compensation to the City’s retiree creditor constituency;
2. Keep the existing DIA collection intact; and
3. Facilitate the transfer of the DIA assets into a public trust to prevent any potential future monetization attempts, whether for the benefit of City creditors or some other purpose.

The City’s Plan estimates the DIA Transaction will yield approximately \$465 million over a 20-year period.

Lack of Creditor Support

Creditor reaction to the DIA Transaction even amongst the City’s retiree beneficiaries has been extremely negative. The primary criticism has been that the DIA Transaction fails to properly value the entire DIA art collection. The City commissioned Christie’s to perform valuation work which is included in its entirety in appendix A and which valued a 2,700 piece sample from the broader 66,000 piece collection at \$454 million to \$867 million. To the extent the Christie’s sample can be viewed as representative of the broader DIA collection, the implications are that the residual 95% of the collection could be valued from \$11 billion to as much as \$21 billion.

The City’s Perspective

Despite the potential value of the total collection, the City has so far neither valued the remaining 95% not examined by Christie’s nor undertaken an effort to explore strategic alternatives for monetizing all or a portion of the art. As justification for its inaction, the City has cited an opinion by the Attorney General for the state of Michigan (the “AG”) issued at the outset of the City’s bankruptcy that the DIA collection is held in a public trust and is not subject to monetization. Neither the City nor the state of Michigan has been able to produce any additional documentary or evidentiary support for the AG’s opinion.

The City further contends that specific works within the collection may be encumbered by various bequest or other documents that preclude the City from divesting the works. The limited portion of the collection valued by Christie’s were those works of art acquired exclusively using City General Fund proceeds. Because the residual 95% of the collection was acquired using publicly solicited third party monetary contributions or directly via a donation (either with or without accompanying documentation), there is a vast component of the collection that remains unexamined and potentially subject to sale. In

private conversations, leading art intermediaries have indicated that while some significant bequests may be subject to meaningful encumbrances restricting the ability of the City to monetize the works, it is likely that a significant portion of donated works, or works acquired with dedicated monetary donations, have no meaningful encumbrances. The DIA's own Collections Management policy states that "while it is the Museum's intention to accession for long-term use and preservation, no guarantee shall be made that the gift or bequest will be retained by the Museum in perpetuity." The policy makes clear that attempts by beneficiaries to restrict or encumber the use of donations is a violation of the museum's accessioning policy that must be deliberated by the museum board of directors before any deviation from the policy is accepted or allowed.

Independent Exploration of DIA Strategic Alternatives

As a result of the City's unwillingness to undertake a broader strategic alternatives assessment for artwork housed at the DIA as a valuable non-core City asset, various creditors have aligned in opposition to the DIA Transaction. The Houlihan Lokey process is being run as a means of vetting the broader potential array of DIA transactional opportunities and developing a transaction that engenders the support of the maximum number of creditors—not merely to enhance creditor recoveries, but to provide a quicker, less contentious and more efficient pathway for the City to emerge from bankruptcy.

THE DIA AND ITS COLLECTION

Nationally and Internationally Renowned Collection

The DIA art collection is routinely ranked among the top 5 in the United States and is recognized globally for the high quality of the artwork in a broad spectrum of subject areas. Uniquely among major art museums, the DIA is owned by the City of Detroit. While the City of Detroit has funded the operations of the museum since 1893, a predecessor entity of the DIA, the Detroit Museum of Art ("DMA"), was essentially a private foundation that received public funding supporting all operating expenses.

The Problem with Municipal Ownership

While the unusual funding arrangement for the DMA was supported by a number of civically prominent Detroiters, it proved to be politically controversial and in 1917 the Michigan Attorney General issued a public report finding that public funding for a privately-held entity like the DMA was unconstitutional. As a consequence, two years later (in June 1919) the DMA's trustees agreed upon and executed related transactional documentation that transferred ownership of the DMA (both the museum and all of its collection assets) to the City of Detroit in order to ensure a continuation of City funding for the museum's operating expenses, an arrangement that has essentially continued through the present day. The June 1919 transaction formally created the DIA as an agency exclusively owned and operated by the City. The only DMA assets not transferred to City ownership in the 1919 transaction were the DMA's endowment funds. This exception was the result of a legal restriction that precluded a City agency from managing an endowment fund. As a result, approximately \$24,000 of DMA endowment funds remained as the sole asset being owned and managed by the DMA.

Creation and Role of the Founders Society

In order to ensure ongoing endowment support to expand the DIA collection, the DMA trustees created the Founders Society (originally the Detroit Museum Art Founders Society) to solicit funds and purchase artwork for the benefit of the DIA. Since its inception, the Founders Society has been a critical factor in expanding the size and quality of the DIA's collection. In particular, both Founders Society and City General Fund resources were instrumental in driving what became a golden era for DIA collection expansion from the 1920's through 1960. During this period, the industrially ascendant City and its growing art museum were astute purchasers of artwork, often from financially struggling museums and art collectors in war-torn Europe.

While the relationship between the DIA and Founders Society worked to expand the City owned art collection, the arrangement wasn't without friction. Somewhat paradoxically, the relationship was actually an important causal factor contributing to the museum's persistently precarious financial condition. Because the DIA budget was a line item in the City General Fund, periodic political challenges often questioned the size of the City's financial commitment to operating the DIA and in particular helping to fund art acquisitions. The ebb and flow of these political challenges created instability in the DIA budget. In the broader art community and amongst both DIA patrons and donors, the politically driven budgetary wrangling created a perception of a museum perpetually on the verge of a financial crisis.

A Museum in Peril

The perception of persistent DIA financial instability often hindered fundraising efforts of the Founders Society, an entity that to the general public was indistinguishable from the museum itself. The slow financial decline of Detroit only served to exacerbate the problem. From the 1960's onward, Detroit's General Fund financial difficulties had become acute to the point where the DIA was forced to turn to the Founders Society to supplement City funds as a means of paying operating costs. As the City's financial decline worsened, the DIA was perceived to be under even greater threat and the pace of major funded acquisitions correspondingly decelerated. Moreover, increasing concern over the museum's fundamental viability further frustrated fundraising initiatives, leaving the DIA with an endowment that is a mere fraction of any other major U.S. art museum—none of which are municipally owned and all of which are consequently immune from the vicissitudes of public funding.

A Dubious DIA Funding Solution

Although for many decades regionalizing financial support for the DIA was a seemingly obvious temporary answer to the DIA's funding woes, profound negative sentiment against any form of subsidization for the City precluded suburban or out-of-state financial support until the museum was perceived to be under existential threat. Finally, in 2012, as it became clear that Detroit was headed for a financial restructuring and the DIA collection was likely going to be subject to a de-accessioning, the three counties comprising metro Detroit passed a funding initiative to provide the DIA with approximately \$25 million dollars of annual operating assistance. Although this funding provides critical DIA budgetary support, it fails to address the fundamental structural problems that have led to the DIA's current troubles. Under the new funding arrangement, the DIA will continue to be reliant on a politically driven source of regional funding to operate a major art institute in a landscape where a deeply fractured and hostile political dynamic has persisted for decades—a fractured and hostile political dynamic that was, in many ways, the root cause of the City's insolvency.

THE HOULIHAN LOKEY PROCESS

Widespread Creditor Support

Because a significant DIA de-accessioning is supported by a broad cross section of Detroit's creditors, it offers the City the most expeditious and cost effective route for the City to emerge from bankruptcy. Although a vocal political minority has cast a DIA de-accessioning as contrary to the interests of Detroit, the reality is that Chapter 9 requires the City to demonstrate that it has satisfied the "best interest" requirements as codified in Chapter 9 of the U.S. Bankruptcy Code and hasn't hidden or otherwise obscured the value of its assets.

Avoidance of Litigation Costs – Alignment of City & Creditor Interests

Moreover, by monetizing a legacy City asset with no direct linkage to the City's financial recovery and a tenuous cultural relevance to Detroit's current citizens, the City has a tremendous opportunity to avoid further depletion of City operating funds on costly DIA-related litigation with its creditors. From the outset of the City's bankruptcy, it has taken an oppositional stance toward creditors that has already caused a massive escalation of bankruptcy-related professional expenses that is detrimental to the City and its creditors alike. A responsible exploration of DIA-related strategic alternatives holds the promise of eliminating or significantly mitigating the City's Plan of Adjustment-related litigation expenses, an objective behind which the City and its creditors' interests are aligned.

Accelerating Urban Renewal

Lastly, a significant DIA de-accessioning will unlock otherwise stranded asset value in a municipally owned institution that Jeffrey Abt, one of the museum's foremost historian's and authorities argues has grown so dependent on public funding, so culturally irrelevant and "...so large that its environment can no longer sustain it". Instead of continuing to burden Detroiters, a DIA de-accessioning offers the potential for asset value realization that the City might use to consensually satisfy creditor claims while liberating additional sources of capital to catalyze the City's reinvestment initiatives—including investments in a reconstituted DIA or such other arts institutions the City's leadership deems more relevant to the City's rehabilitation.

***Disclaimer – Questions have been raised about whether the City has clear title to the art, including an unsubstantiated opinion offered by the AG that concludes that the art is held in public trust. Neither Houlihan Lokey nor FGIC makes any representation or warranty as to whether the City owns all of the artwork housed in the DIA. Neither Houlihan Lokey nor FGIC owns the artwork described herein or has the authority to sell or offer to sell it. Houlihan Lokey is merely facilitating the development of indications of interest for the purpose of ultimately proposing a transaction to the City that generates more value than the current deal contemplated in their Plan. Ultimately, the City has the authority to decide whether or not to accept any such transaction.*

NEXT STEPS

Indication of Interest Instructions

To the extent interested in the DIA de-accessioning opportunity, interested parties are instructed to review materials contained in this catalogue and offer an indication of interest for the specific DIA

collection assets identified. To assist interested parties, the catalogue provides a summary of 327 masterworks that were not valued by Christie's and are assumed to comprise a significant portion of the DIA's total collection value.

Interested parties are instructed to provide a submission of acquisition interest (an "Indication of Interest") on or before 5:00 pm Eastern Daylight Time on Friday, April 4, 2014. Indications of Interest should contain the fewest possible number of limiting conditions. Interested parties should submit Indications of Interest for both the Christie's appraised assets (the "Christie's Assets") and the additional catalogue of masterworks (the "Masterworks List") presented herein. The Masterworks List is a collection of assets identified from public research conducted by Houlihan Lokey that are assumed to comprise a significant portion of the overall DIA collection value.

While it is possible that certain catalogue assets identified herein as having been acquired as a "Gift" or under a "Bequest" may, upon inspection of the related Gift or Bequest documentation, be determined to be subject to an encumbrance and not available for sale, interested parties are nonetheless instructed to offer an Indication of Interest for all the collection assets identified.

To the extent any collection assets are determined not to be for sale, it is hereby understood that interested parties will have the right to correspondingly reduce the amount of total consideration being offered and there is no expectation that interested parties will be held to an Indication of Interest for artwork on which they will not be permitted to take ownership title. To facilitate prompt resolution of any related reduction in total Indication on Interest consideration, interested parties are encouraged to submit Indications of Interest that value each object that they wish to acquire. While Indications of Interest for the entire art collection being offered herein that do not provide for such a disaggregation of the total consideration on an item-by-item basis may still be considered, a failure to disaggregate the total Indication of Interest value will be a factor in determining which Indication of Interest the creditors will present to the court.

Additional specific Indication of Interest instructions include:

1. **Consideration:** All Indications of Interests must include a cash price (in U.S. dollars) for 100% of the Christie's Assets and the Masterworks List assets.
2. **Financing:** The purchaser's obligation to consummate the transaction should not be contingent upon obtaining financing.

If your proposal includes financing, please clearly explain how you will finance the transaction. If financing is provided by external sources, your Indication of Interest should identify the financing sources and should not be subject to conditions more extensive than those otherwise identified in your Indication of Interest. Any equity commitment letters should be provided by an entity with sufficient capital commitments to cover the equity commitment. Please specify the names and financial resources of any equity financing sources that will be involved on your behalf, so that Houlihan Lokey can verify financing capability.

3. **Additional Diligence:** We encourage direct dialogue with Houlihan Lokey to provide you with a deeper understanding of the DIA, its collection, the context of the transaction and unique future opportunities.
4. **Description:** The Indication of Interest should include a description of the acquiring entity, including its participants and affiliates.

5. **Contacts:** Please name your primary transaction contact and the contact's telephone number, mobile phone number and email address. Also, please provide a list of the names of other members of your acquisition team, including any outside advisors you have engaged or plan to engage to assist in this transaction.

Interested Party Protections


It is contemplated that the creditors will provide various Indication of Interest protections for the winning party consistent with customary and accepted bankruptcy court asset sale procedures; however, such protections cannot be guaranteed. In conjunction with counsel, we are currently considering a motion for the assumption of the winning Indication of Interest that may contain, among other interested party protections, a break-up fee provision and various competitive Indication of Interest procedures that could apply in the event the existing DIA Transaction is improved, or the Indication of Interest is otherwise subject to a competing or topping Indication of Interest. Any Indication of Interest protections and related documentation will be provided to interested parties sufficiently in advance of the April 4th Indication of Interest submission deadline to permit any necessary negotiation and/or refinement with the intent that such modifications can be concluded on or before the Indication of Interest deadline.

Final Indication of Interest Recommendations and Instructions

Interested parties are free (and are encouraged) to retain any relevant appraisal expertise they deem necessary and sufficient to support their Indication of Interest. While dissemination of these materials to any third party professionals interested parties deem necessary to support and advance an Indication of Interest is both permitted and encouraged, we request that interested parties identity such third party professionals to a member of the Houlihan Lokey deal team in advance of distributing these materials.

Additionally, any other relevant questions or requests for assistance should be directed to Houlihan Lokey so that we can assist interested parties in a timely manner.

Sincerely,



Stephen J. Spencer

Managing Director

(612) 338-2910

SSpencer@HL.com

Investment Highlights

Investment Highlights

Historic Acquisition Opportunity

Never before has a de-accessioning involving such a large volume of major artwork potentially been made available to investors. Both the scope and quality of the DIA artwork being offered is unique in the history of the international museum community and unprecedented in the broader international art market. The DIA acquisition opportunity offers interested parties the potential to execute a historic transaction enabling them to instantly acquire definitive collections of artifacts in a range of historically significant art genres and mediums.

World Renowned Artists

The DIA collection is populated with major works by many of the most important artists of the 18th, 19th and 20th centuries. These works range from singularly transcendent pieces from artists like Bruegel and Bernini to significant collections from globally recognizable and important artists such as Rembrandt, Cezanne, Degas and Picasso. The artists in the DIA collection are among the most instantly recognizable and important talents in the history of the Western art canon. The DIA collection also features significant works from the worlds of Eastern, Middle Eastern and African art.

Extraordinary Scarcity Value

The major assets in the DIA collection are almost all part of important bodies of work from now deceased artists. The absence of any dilution threat from new contributions to the collections of these artists is one element driving the scarcity value of the objects in the DIA collection. Additionally, the DIA masterworks are all desirable as additions to the permanent collections of other globally prominent museums or art collectors. The conditions that have created the need for the DIA to explore monetization opportunities for these assets are highly unlikely to be experienced by another acquirer. As such, it is conceivable that once the DIA assets are sold, a comparable collection of assets may never again be available for acquisition.

Muted Competitive Tension

The potential for a major DIA de-accessioning has elicited critical commentary from a vocal contingent of the international museum community. The Association of Art Museum Directors (the "AAMD") precludes members from de-accessioning or even pledging artwork for the benefit of museum creditors. The policy has been met with occasional criticism from AAMD members but is adhered to almost universally. Although violation of the AAMD policy should only negatively impact the DIA, there is fear among various museums and museum authorities, with whom we have been in contact, that even offering an indication of interest for DIA assets would be detrimental for any museum that did so. A counter-narrative has begun to emerge criticizing the AAMD for enforcement of a policy contrary to the interests of Detroit and its creditors. In the case of the City's pensioners, the argument is quite literally a prioritization of art over food. Furthermore, punitive impairment of the City's financial creditors (bondholders) in favor of art sets a negative capital markets precedent that will increase borrowing costs for Detroit and other municipalities across the nation. Such radical empowerment of the AAMD, an entity that isn't even a party to the City's bankruptcy proceeding, is increasingly being questioned as inappropriate. Still, adherence to AAMD policies is important to the extent that it may chill or completely

cut off expressions of interest from other museums which might otherwise be a major source of competitive valuation tension inuring to the benefit of the City and its creditors.

Potential Bulk Purchase Discount

The unprecedented volume of museum quality artwork being offered presents an opportunity for buyers to capture a potentially significant bulk purchase discount for those interested parties not wishing to buy and hold. The DIA collection has numerous works that are on par with or even more significant than items that have recently set valuation records in the art auction or private sale spheres. As highlighted below, the highest art auction valuations have exceeded \$100 million and the highest value private sale was in excess of \$250 million. Notably the DIA collection contains multiple works of many of the artists from the list below.

Recent Sale Prices for Comparable Masterworks (2010 - 2013)					
Painting	Artist	Date Sold	Seller	Buyer	Amount (\$mm)
<i>Silver Car Crash (Double Disaster)</i>	Andy Warhol	November 2013	NA	NA	\$105.4
<i>Three Studies of Lucian Freud</i>	Francis Bacon	November 2013	NA	Elaine Wynn	142.4
<i>Anna's Light</i>	Barnett Newman	October 2013	DIC Corp.	NA	105.7
<i>Le Rêve</i>	Pablo Picasso	March 2013	Steve Wynn	Steven Cohen	155.0
<i>No 1 (Royal Red and Blue)</i>	Mark Rothko	November 2012	John and Anne Marion	NA	75.1
<i>Orange, Red, Yellow</i>	Mark Rothko	May 2012	Estate of David Pincus	NA	86.9
<i>The Scream</i>	Edvard Munch	May 2012	Petter Olsen	Leon Black	119.9
<i>Diana and Callisto</i>	Titian	March 2012	Duke of Sutherland	National Gallery, London	71.7
<i>1949-A-No. 1</i>	Clyfford Still	November 2011	City and County of Denver	NA	61.7
<i>Darmstadt Madonna</i>	Hans Holbein	July 2011	Donatus, Prince of Hesse	Reinhold Würth	75.0
<i>Zhichuan Resettlement</i>	Wang Meng	June 2011	NA	NA	62.1
<i>The Card Players</i>	Paul Cézanne	April 2011	George Embricos	State of Qatar	259.0
<i>Men in Her Life</i>	Andy Warhol	November 2010	Jose Mugrabi	NA	63.4
<i>Nude Sitting on a Divan</i>	Amedeo Modigliani	November 2010	Halit Cingilloglu	NA	69.0
<i>Nude, Green Leaves and Bust</i>	Pablo Picasso	May 2010	Estate of Frances Lasker Brody	NA	106.5
<i>Flag</i>	Jasper Johns	March 2010	Jean-Christophe Castelli	Steven Cohen	110.0

Source: Publicly available information

While the absolute value maximizing approach for the DIA collection may be to develop a comprehensive strategy to monetize individual paintings or portions of the DIA collection in auctions or private sales over a time horizon to be determined, this approach may be difficult for the City or the creditors to execute in bankruptcy. The exigencies of Detroit's bankruptcy, including the City's expressed desire to exit Chapter 9 before the lapse of the Emergency Manager's term, work against developing an execution strategy to be carried out over a longer time horizon. Consequently there is an opportunity for a savvy investor to capture a potentially meaningful bulk sale discount on an exceptional collection of art that can be monetized in a more strategic fashion post acquisition.

Developing Asset Class with Strong Appreciation Potential

In recent years art has moved far closer to mainstream status for a segment of the investing world. In an age of hyper-monetarism, art has proven to have solid inflation hedge characteristics stemming from the finite scarcity value inherent in the extant portfolios of the world's leading artists. Additionally, art as an asset class has shown attractive intermediate- and longer-term return profiles bolstered by the rapidly increasing presence of personal wealth in developing nations and an expanding global interest in fine art as evidenced by the birth of new world class art museums in Seoul,

Doha and Abu Dhabi. According to Skate's Art Market Research, the threshold price for the top 5,000 art sales (one measure of market appreciation) has increased at a 13.2% compounded annual growth rate since 2011, and overall market liquidity, as measured by the dollar volume of the top 5,000 sales, has made impressive gains.

Skate's Top 5000 ⁽¹⁾ Three-Year Market Appreciation Profile						
	2013	1H 2013	2012	1H 2012	2011	1H 2011
Total Value (\$mm)	\$36,485	\$34,850	\$33,304	\$32,164	\$30,528	\$29,464
Percentage of trades being repeat sales	14.8%	14.7%	13.9%	13.6%	12.5%	12.8%
Percentage of volume being repeat sales	16.1%	16.3%	15.2%	14.8%	14.1%	14.0%
Number of artists with more than one trade	360	356	359	361	361	365
Number of artists with five or more trades	164	162	169	167	174	175
Threshold Price (\$mm)	\$2.61	\$2.49	\$2.35	\$2.26	\$2.14	\$2.04

Source: Skate's Art Market Research Annual Art Investment Report

Indication of Interest Financing

Based on the expected preliminary valuation ranges of the priceless masterworks contained in the DIA collection, we believe there are a host of available funding sources for appropriately leveraged purchase strategies. While leveraged Indications of Interests will be accepted, the probability of close (including ability to meet all financing conditions to satisfy closing) will be a vital factor in determining which Indication of Interest is ultimately selected. Given the growing stability and general attractiveness of art as an asset class, we believe asset based funding for a large art purchase has expanded beyond a niche category of experienced art underwriters and guarantors to encompass a broader range of alternative asset managers and investors.

Stalking Horse Indication of Interest Protections

As previously indicated, it is contemplated that creditors will work to provide various Indication of Interest protections for the winning party consistent with customary and accepted bankruptcy court asset sale procedures; however, such protections cannot be guaranteed.

(1) Skate's Top 5000 measures the 5,000 most valuable artworks sold at public auctions worldwide since 1985

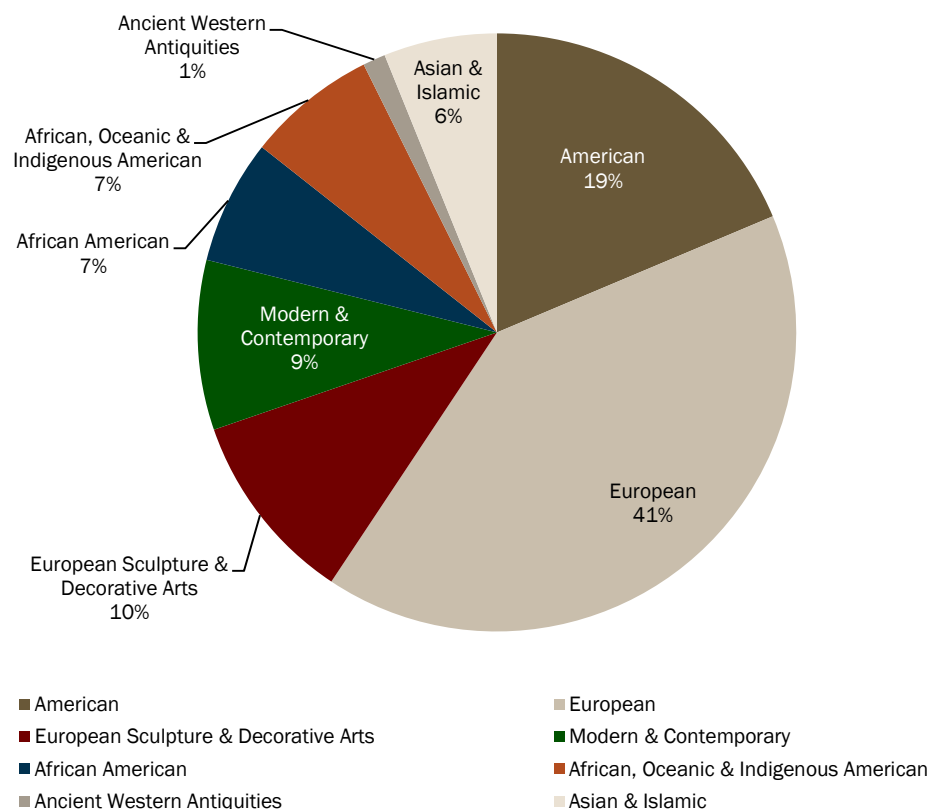
Collection Summary

Collection Summary

In addition to the 2,700 piece Christie's Assets collection, interested parties are hereby being offered the opportunity to provide an Indication of Interest towards and purchase an additional 327 masterworks from the DIA's 66,000 piece permanent collection. The following pages provide a summary detail of the masterworks being offered to assist interested parties in their evaluation of the Masterworks List.

Collection Summary

Composition of DIA Masterworks List by Major Category

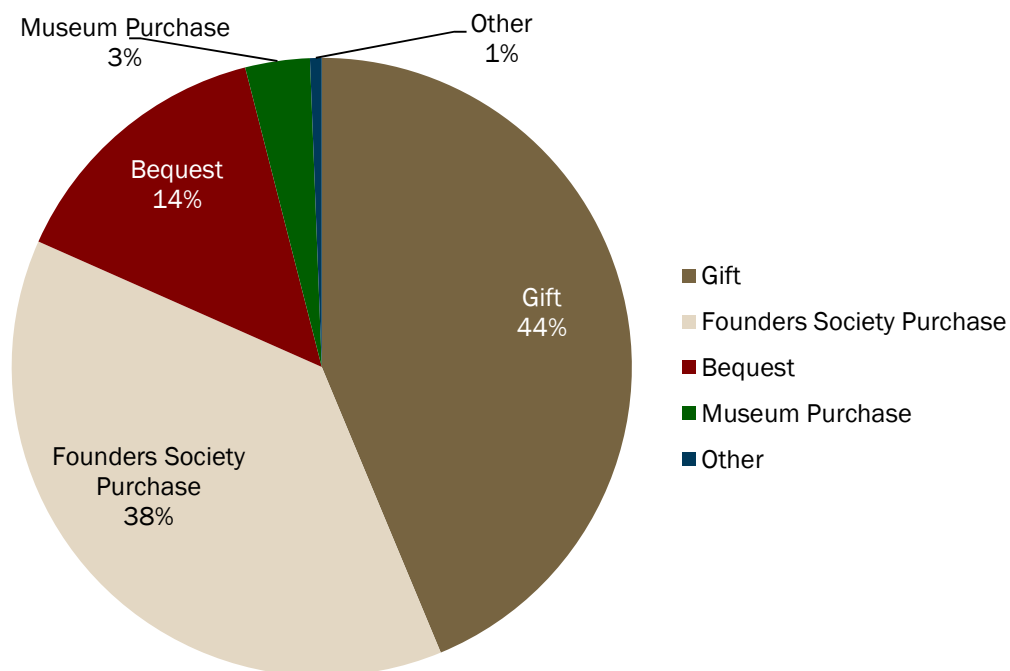


Composition of DIA Masterworks List by Major Category

<u>Category</u>	<u>Number of Works</u>
American	61
European	133
European Sculpture & Decorative Arts	34
Modern & Contemporary	30
African American	22
African, Oceanic & Indigenous American	23
Ancient Western Antiquities	4
Asian & Islamic	20
Total	327

Collection Summary

Composition of DIA Masterworks List by Acquisition Credit



Composition of DIA Masterworks List by Acquisition Credit	
<u>Credit</u>	<u>Number of Works</u>
Gift	143
Founders Society Purchase	124
Bequest	47
Museum Purchase	11
Other	2
Total	327

Collection Summary

Composition of DIA Masterworks List by Artist

Notable Artists in DIA Masterworks List	
<u>Artist</u>	<u>Number of Works</u>
Edgar Degas	14
Pablo Picasso	9
Paul Cézanne	7
Henri Matisse	7
Auguste Rodin	7
James Abbott McNeill Whistler	6
Pierre Auguste Renoir	6
Peter Paul Rubens	5
Jean Baptiste Carpeaux	5
Diego Rivera	4
Jacob van Ruisdael	4
Claes Oldenburg	4
Robert S. Duncanson	4
George Caleb Bingham	3
Vincent Van Gogh	3
Mary Cassatt	3
John Singer Sargent	3
Giovanni Lorenzo Bernini	3
Frederic Edwin Church	2
Paul Gauguin	2
Titian	2
Mark Rothko	1
Andy Warhol	1
Francis Bacon	1
Barnett Newman	1
Joan Mitchell	1
All Other ⁽¹⁾	219
Total	327

(1) Among the "other" artists, the DIA Masterworks List contains 60 sketches by Rembrandt. Although these works are historically significant, they may not rise to the level of works of some of the other artists specifically identified. So as not to mislead potential interested parties, we have not separately identified Rembrandt as having 60 works

Masterworks Catalogue⁽¹⁾

(1) In addition to the summary description of the Masterworks Catalogue contained herein, interested parties are encouraged to click on or enter the embedded hyperlink to review images of each item and obtain additional online information relating to the selected work and its artist.

Masterworks Catalogue

American Art

A Day in June**George Wesley Bellows**

Date 1913
 Date Acquired 1917
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 36 1/2 x 48 in. (92.7 x 121.9 cm) Framed: 43 3/4 x 56 1/16 x 3 3/8 in.
 Credit Detroit Museum of Art Purchase, Lizzie Merrill Palmer Fund
http://www.dia.org/user_area/comping/17.17-S1.jpg

A Stag at Sharkey's**George Wesley Bellows**

Date 1917
 Date Acquired 1959
 Department Prints, Drawings & Photographs
 Medium Lithograph printed in black ink on wove paper
 Dimensions Image: 18 5/8 x 23 7/8 in. (47.2 x 60.6 cm) Sheet: 22 x 27 3/8 in. (55.8 x 69.5 cm)
 Credit Gift of Mrs. H. G. Salsinger in memory of her husband
http://www.dia.org/user_area/comping/59.185-D1.jpg

John Quincy Adams**George Caleb Bingham**

Date 1850
 Date Acquired 1953
 Department American Art before 1950
 Medium Oil on wood panel
 Dimensions 10 x 7 7/8 in. (25.4 x 20.0 cm) Framed: 15 x 13 1/8 x 3 1/2 in.
 Credit Gift of Mrs. Walter O. Briggs
http://www.dia.org/user_area/comping/53.153.jpg

The Checker Players**George Caleb Bingham**

Date 1850
 Date Acquired 1952
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 25 x 30 in. (63.5 x 76.2 cm) Framed: 30 1/2 x 35 9/16 x 2 3/4 in.
 Credit Gift of Dexter M. Ferry, Jr.
http://www.dia.org/user_area/comping/52.27-S1.jpg

The Trappers' Return**George Caleb Bingham**

Date 1851
 Date Acquired 1950
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 26 1/4 x 36 1/4 in. (66.7 x 92.1 cm) Framed: 31 1/4 x 41 1/16 x 2 3/4 in.
 Credit Gift of Dexter M. Ferry, Jr.
http://www.dia.org/user_area/comping/50.138.jpg

Chest on Chest**Nathan Bowen**

Date 1774
 Date Acquired 1948
 Department American Art before 1950
 Medium Mahogany, white pine and brass
 Dimensions 90 1/2 x 45 1/2 x 23 1/2 in. (229.9 x 115.6 x 59.7 cm)
 Credit Founders Society Purchase, Gibbs-Williams Fund
http://www.dia.org/user_area/comping/48.274-S1.jpg

Filatrice**Henry Kirke Brown**

Date 1850
 Date Acquired 1989
 Department American Art before 1950
 Medium Bronze
 Dimensions 20 x 12 x 7 in. (50.8 x 30.5 x 17.8 cm)
 Credit Founders Society Purchase, Eleanor and Edsel Ford Exhibition and Acquisition Fund
http://www.dia.org/user_area/comping/1989.76.A.jpg

Alexander J. Cassatt**Mary Cassatt**

Date 1880
 Date Acquired 1986
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 25 3/4 x 36 3/8 in. (65.4 x 92.4 cm) Framed: 35 1/8 x 45 3/4 x 2 1/4 in.
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund
http://www.dia.org/user_area/comping/1986.60-S2.jpg

In the Garden**Mary Cassatt**

Date 1903/1904
 Date Acquired 1922
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 26 3/4 x 32 1/2 in. (68 x 82.6 cm) Framed: 35 3/4 x 41 7/8 x 3 in. (90.8 x 106.7 x 7.6 cm)
 Credit Gift of Dr. Ernest G. Stillman
http://www.dia.org/user_area/comping/22.6-S1.jpg

Women Admiring a Child**Mary Cassatt**

Date 1897
 Date Acquired 1908
 Department American Art before 1950
 Medium Pastel
 Dimensions 26 x 32 in. (66.0 x 81.3 cm) Framed: 31 7/8 x 38 1/4 x 2 1/4 in.
 Credit Gift of Edward Chandler Walker
http://www.dia.org/user_area/comping/08.8-S1.jpg

Drive Wheels**Charles Sheeler**

Date 1939
 Date Acquired 1983
 Department NA
 Medium Photography
 Dimensions NA
 Credit Founders Society Purchase, John S. Newberry Fund and J. Lawrence Buell, Jr. Fund
http://www.dia.org/exhibitions/sheeler/images/wheels_lg.gif

Cotopaxi**Frederic Edwin Church**

Date 1862
 Date Acquired 1976
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 48 x 85 in. (121.9 x 215.9 cm) Framed: 66 5/8 x 103 x 6 1/4 in.
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund, Gibbs-Williams Fund, Dexter M. Ferry Jr. Fund, Merrill Fund, Beatrice W. Rogers Fund, and Richard A. Manoogian Fund
http://www.dia.org/user_area/comping/76.89.jpg

Syria by the Sea**Frederic Edwin Church**

Date 1873
 Date Acquired 1910
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 56 x 85 in. (142.2 x 215.9 cm) Framed: 80 x 108 x 5 1/2 in.
 Credit Gift of Mrs. James F. Joy
http://www.dia.org/user_area/comping/10.11-S1.jpg

Colonel George Lewis**John Singleton Copley**

Date 1794
 Date Acquired 1970
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 30 1/8 x 25 in. (76.5 x 63.5 cm) Framed: 37 9/16 x 32 9/16 x 2 3/4 in. (95.41 x 82.71 x 6.99 cm)
 Credit Founders Society Purchase with funds from Mr. and Mrs. Richard A. Manoogian
http://www.dia.org/user_area/comping/70.560.A-S1.jpg

Colonel John Montresor**John Singleton Copley**

Date 1771
 Date Acquired 1941
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 30 x 25 in. (76.2 x 63.5 cm) Framed: 38 x 33 x 3 1/2 in.
 Credit Founders Society Purchase, Gibbs-Williams Fund
http://www.dia.org/user_area/comping/41.37-S1.jpg

Elizabeth Pitts**John Singleton Copley**

Date 1764
 Date Acquired 1958
 Department American Art before 1950
 Medium Pastel on paper, mounted on wood panel
 Dimensions 23 3/4 x 17 7/8 in. (60.3 x 45.4 cm) Framed: 30 1/2 x 24 1/4 x 3 in.
 Credit Founders Society Purchase, Gibbs-Williams Fund
http://www.dia.org/user_area/comping/58.359.jpg

George Boone Roupell**John Singleton Copley**

Date 1779/1780
 Date Acquired 1983
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 84 1/16 x 54 in. (213 x 137 cm) Framed: 96 x 66 1/2 x 5 7/8 in. (243.84 x 168.91 x 14.92 cm)
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund
http://www.dia.org/user_area/comping/1983.23-S1.jpg

Hannah Loring**John Singleton Copley**

Date 1763
 Date Acquired 1970
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 49 3/4 x 39 1/4 in. (126.4 x 99.7 cm) Framed: 58 1/4 x 49 1/4 x 4 in.
 Credit Gift of Mrs. Edsel B. Ford in memory of Robert H. Tannahill
http://www.dia.org/user_area/comping/70.900.jpg

Head of a Negro**John Singleton Copley**

Date 1777/1778
 Date Acquired 1952
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 21 x 16 1/4 in. (53.3 x 41.3 cm) Framed: 27 3/4 x 23 3/4 x 2 1/2 in. (70.5 x 60.3 x 6.4 cm)
 Credit Founders Society Purchase, Gibbs-Williams Fund
http://www.dia.org/user_area/comping/52.118-S1.jpg

John Gray**John Singleton Copley**

Date 1766
 Date Acquired 1943
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 49 3/8 x 39 1/4 in. (125.6 x 99.9 cm) Framed: 56 3/8 x 46 3/8 x 3 1/4 in.
 Credit Founders Society Purchase, Gibbs-Williams Fund
http://www.dia.org/user_area/comping/43.30-S1.jpg

Jonathan Mountfort**John Singleton Copley**

Date 1753
 Date Acquired 1958
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 29 1/4 x 24 1/2 in. (74.3 x 62.2 cm) Framed: 37 1/2 x 32 5/8 x 2 5/16 in. (95.25 x 82.87 x 5.87 cm)
 Credit Founders Society Purchase, Gibbs-Williams Fund
http://www.dia.org/user_area/comping/58.360-S1.jpg

Mrs. Benjamin Hallowell**John Singleton Copley**

Date 1766/1767
 Date Acquired 1971
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 47 x 37 1/2 in. (119.4 x 95.3 cm) Framed: 57 5/8 x 48 x 3 in.
 Credit Founders Society Purchase, Gibbs-Williams Fund, Dexter M. Ferry Jr. Fund, Robert H. Tannahill Foundation Fund and Beatrice W. Rogers Fund
http://www.dia.org/user_area/comping/71.168.jpg

Mrs. Clark Gayton**John Singleton Copley**

Date 1779
 Date Acquired 1927
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 50 x 40 in. (127 x 101.6 cm) Framed: 58 5/8 x 48 3/4 x 3 7/8 in.
 Credit Gift of Mr. D. J. Healy
http://www.dia.org/user_area/comping/27.556-S1.jpg

Watson and the Shark**John Singleton Copley**

Date 1782
 Date Acquired 1946
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 36 x 30 1/2 in. (91.4 x 77.5 cm) Framed: 45 3/16 x 39 x 2 1/2 in.
 Credit Founders Society Purchase, Dexter M. Ferry, Jr. Fund
http://www.dia.org/user_area/comping/46.310-D1.jpg

Still Life With Apples and Bananas**Charles Demuth**

Date 1925
 Date Acquired NA
 Department American Art before 1950
 Medium Watercolor and graphite pencil on wove paper
 Dimensions 58.4 x 74.3 cm
 Credit Bequest of Robert H. Tannahill

<http://images.cdn.bridgemanart.com/api/1.0/image/600wm.DTR.2753410.7055475/140393.jpg>

Three Female Nudes**Thomas Eakins**

Date 1883
 Date Acquired NA
 Department NA
 Medium Black and white photograph
 Dimensions NA
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund

<http://images.cdn.bridgemanart.com/api/1.0/image/600wm.DTR.4184420.7055475/241635.jpg>

Tall Case Clock**Thomas Harland**

Date 1775/1788
 Date Acquired 1959
 Department American Art before 1950
 Medium Mahogany, pine, ivory, glass and brass
 Dimensions 87.0 x 20.75 x 11.0 in. (221.0 x 52.7 x 27.9 cm)
 Credit Gift of Mrs. Alger Shelden, Mrs. Susan Kjellberg, Mrs. Lyman White, Alexander Muir
 Duffield and Mrs. Oliver Pendar in memory of Helen Pitts Parker

http://www.dia.org/user_area/comping/59.149.jpg

Log Jam, Penobscot Bay**Marsden Hartley**

Date 1940-1941
 Date Acquired 1944
 Department American Art before 1950
 Medium Oil on masonite
 Dimensions Masonite panel: 30 x 40 7/8 in. (76.4 x 104.0 cm) Framed: 37 3/4 x 47 3/4 x 2 1/4 in. (95.89 x 121.29 x 5.72 cm)

Credit Gift of Robert H. Tannahill
http://www.dia.org/user_area/comping/44.5-S1.jpg

At the Front**George Cochran Lambdin**

Date 1866
 Date Acquired 1959
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 18 1/4 x 24 in. (46.4 x 61.0 cm) Framed: 28 1/2 x 34 5/8 x 3 7/8 in.
 Credit Founders Society Purchase, Director's Discretionary Fund
http://www.dia.org/user_area/comping/59.314-S1.jpg

Roses on a Wall**George Cochran Lambdin**

Date 1877
 Date Acquired 2001
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 20 3/8 x 16 1/8 x 1 in. (51.8 x 41.0 x 2.5 cm) Framed: 32 x 28 1/2 x 13 3/4 in. (81.3 x 72.4 x 34.9)
 Credit Founders Society Purchase, Beatrice W. Rogers Fund
http://www.dia.org/user_area/comping/2001.70-D1.jpg

The Piper**Hughie Lee-Smith**

Date 1953
 Date Acquired NA
 Department American Art before 1950
 Medium Oil on board
 Dimensions 55.9 x 89.5 cm
 Credit Gift of Mr. & Mrs. Stanley J. Winkelman
<http://images.cdn.bridgemanart.com/api/1.0/image/600wm.DTR.8453410.7055475/140369.jpg>

James Peale**Charles Willson Peale**

Date 1822
 Date Acquired 1950
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 24 1/2 x 36 in. (62.2 x 91.4 cm) Framed: 35 1/8 x 43 7/8 x 4 in.
 Credit Founders Society Purchase with funds from Dexter M. Ferry, Jr.
http://www.dia.org/user_area/comping/50.58-D1.jpg

Self Portrait**Rembrandt Peale**

Date 1828
 Date Acquired 1945
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 19 x 14 1/2 in. (48.3 x 36.8 cm) Framed: 25 5/16 x 20 9/16 x 3 1/2 in.
 Credit Founders Society Purchase, Dexter M. Ferry, Jr. Fund
http://www.dia.org/user_area/comping/45.469-S1.jpg

Pair of Lyre Back Chairs**Duncan Phyfe**

Date 1810/1815
 Date Acquired 2005
 Department American Art before 1950
 Medium Mahogany
 Dimensions 32 7/8 x 18 5/8 x 21 1/2 in. (83.5 x 47.3 x 55 cm)
 Credit Museum Purchase, Gibbs-Williams Fund
http://www.dia.org/user_area/comping/2005.1.1-D1.jpg

Creamer**Paul Revere II**

Date 1780
 Date Acquired 1935
 Department American Art before 1950
 Medium Silver
 Dimensions 6 9/16 x 2 7/16 x 4 11/16 in. (16.66 x 6.20 x 11.91 cm)
 Credit Founders Society Purchase, Gibbs-Williams Fund
http://www.dia.org/user_area/comping/35.41-d1.jpg

Sugar Basket**Paul Revere II**

Date 1780
 Date Acquired 1935
 Department American Art before 1950
 Medium Silver
 Dimensions 7 3/4 x 6 3/4 x 4 13/16 in. (19.70 x 17.15 x 12.22 cm)
 Credit Founders Society Purchase, Gibbs-Williams Fund
http://www.dia.org/user_area/comping/35.40-d1.jpg

Teapot**Paul Revere II**

Date 1790/1795
 Date Acquired NA
 Department American Art before 1950
 Medium Silver and ebony
 Dimensions NA
 Credit NA

<http://www.theartnewspaper.com/imgart/detroit-revere-teapot.jpg>

Edsel B. Ford**Diego M. Rivera**

Date 1932
 Date Acquired 1977
 Department American Art before 1950
 Medium Oil on canvas, mounted in masonite
 Dimensions 38 1/2 x 49 1/4 in. (97.8 x 125.1 cm) Framed: 39 1/2 x 49 7/8 in.
 Credit Bequest of Eleanor Clay Ford

http://www.dia.org/user_area/comping/77.5.jpg

Robert H. Tannahill**Diego M. Rivera**

Date 1932
 Date Acquired 1970
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 34 3/4 x 27 1/2 in. (88.3 x 69.8 cm) Framed: 36 1/2 x 29 3/8 x 1 7/8 in. (92.7 x 74.6 x 5 cm)
 Credit Bequest of Robert H. Tannahill

http://www.dia.org/user_area/comping/70.187.jpg

Robert Tannahill**Diego M. Rivera**

Date 1932
 Date Acquired 1970
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions Canvas: 34 7/8 x 27 1/2 in. (88.6 x 69.8 cm) Framed: 39 7/16 x 31 15/16 x 2 1/16 in. (101.0 x 79.5 x 5.2 cm)
 Credit Bequest of Robert H. Tannahill

http://www.dia.org/user_area/comping/70.188.jpg

The Meal**Diego M. Rivera**

Date 20th Century
 Date Acquired 1974
 Department American Art before 1950
 Medium Oil and graphite pencil on canvas
 Dimensions 78 x 63 1/8 in. (198.1 x 160.3 cm)
 Credit Collection of the Detroit Institute of Arts
http://www.dia.org/user_area/comping/F74.36-D1.jpg

Judith Gautier**John Singer Sargent**

Date 1885
 Date Acquired 1954
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 39 x 24 1/2 in. (99.1 x 62.2 cm) Framed: 46 1/4 x 32 5/16 x 3 5/8 in. (117.48 x 82.07 x 9.21 cm)
 Credit Gift of Mr. and Mrs. Ernest Kanzler
http://www.dia.org/user_area/comping/54.100-S1.jpg

Madame Paul Poirson**John Singer Sargent**

Date 1885
 Date Acquired 1973
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 60 x 34 in. (152.4 x 86.4 cm) Framed: 78 x 52 x 4 1/8 in.
 Credit Founders Society Purchase with funds from Mr. and Mrs. Richard A. Manoogian, the Beatrice Rogers Fund, Gibbs-Williams Fund and Ralph Harman Booth Bequest Fund
http://www.dia.org/user_area/comping/73.41.jpg

Mosquito Nets**John Singer Sargent**

Date 1908
 Date Acquired 1993
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 22 1/2 x 28 1/4 in. (57.2 x 71.8 cm) Framed: 36 1/4 x 42 1/8 x 2 5/8 in.
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund, General Membership Fund, Gibbs-Williams Fund, Laura H. Murphy Fund, Dexter M. Ferry Jr. Fund and funds from various other sources
http://www.dia.org/user_area/comping/1993.18.jpg

Cabalistic Painting**Julian Schnabel**

Date 1983
 Date Acquired NA
 Department NA
 Medium Oil on velvet
 Dimensions 108 x 84 in. (274.3 x 213.3 cm)
 Credit Founders Society Purchase, W. Hawkins Ferry Fund
<http://images.cdn.bridgemanart.com/api/1.0/image/600wm.DTR.2587110.7055475/114673.jpg>

Connoisseurs of Prints**John Sloan**

Date 1905
 Date Acquired 1964
 Department American Art before 1950
 Medium Etching printed in black on wove paper
 Dimensions Plate: 5 x 7 in. (12.7 x 17.7 cm) Sheet: 9 3/4 x 11 7/8 in. (24.7 x 30.1 cm)
 Credit Gift of Bernard F. Walker
http://www.dia.org/user_area/comping/64.285-d1.jpg

McSorley's Bar**John Sloan**

Date 1912
 Date Acquired 1924
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 26 x 32 in. (66.0 x 81.3 cm) Framed: 32 7/8 x 39 1/4 x 3 in.
 Credit Founders Society Purchase, General Membership Fund
http://www.dia.org/user_area/comping/24.2-D2.jpg

Night Windows**John Sloan**

Date 1910
 Date Acquired 1964
 Department American Art before 1950
 Medium Etching printed in black on wove paper
 Dimensions Plate: 5 3/8 x 7 in. (13.6 x 17.7 cm) Sheet: 9 x 12 1/2 in. (22.8 x 31.7 cm)
 Credit Gift of Bernard F. Walker
http://www.dia.org/user_area/comping/64.295.jpg

Prone Nude**John Sloan**

Date 1913
 Date Acquired 1964
 Department American Art before 1950
 Medium Etching printed in black on wove paper
 Dimensions Plate: 3 1/4 x 6 1/2 in. (8.2 x 16.5 cm) Sheet: 7 5/8 x 12 1/2 in. (19.3 x 31.7 cm)
 Credit Gift of Bernard F. Walker
http://www.dia.org/user_area/comping/64.304.jpg

The Woman's Page**John Sloan**

Date 1905
 Date Acquired 1964
 Department American Art before 1950
 Medium Etching printed in black ink on wove paper
 Dimensions Plate: 5 x 6 7/8 in. (12.7 x 17.4 cm) Sheet: 9 1/2 x 12 3/8 in. (24.1 x 31.4 cm)
 Credit Gift of Bernard F. Walker
http://www.dia.org/user_area/comping/64.279-d1.jpg

Wake of the Ferry, No. 1**John Sloan**

Date 1907
 Date Acquired 1961
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 26 x 32 in. (66.0 x 81.3 cm) Framed: 31 7/8 x 37 7/8 x 3 1/8 in.
 Credit Gift of Miss Amelia Elizabeth White
http://www.dia.org/user_area/comping/61.165-D1.jpg

Flower-form Vase**Louis Comfort Tiffany**

Date 1910
 Date Acquired 1959
 Department American Art before 1950
 Medium Glass
 Dimensions 12 3/16 x 4 1/8 in. diam. (30.96 x 10.48 cm)
 Credit Gift of Marie Fedderkin
http://www.dia.org/user_area/comping/59.289-D1.jpg

Jack-in-the-Pulpit Vase**Louis Comfort Tiffany**

Date 1915
 Date Acquired 1990
 Department American Art before 1950
 Medium Blue favrile and gold favrile
 Dimensions 20 x 11 1/8 in. Base: 5 in. (49.5 cm)
 Credit Founders Society Purchase, American Art General Fund and funds from Jerome M. and Patricia J. Shaw

http://www.dia.org/user_area/comping/1990.295-S1.jpg

Death on the Pale Horse**Benjamin West**

Date 1796
 Date Acquired 1979
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 23 3/8 x 50 5/8 in. (59.5 x 128.5 cm) Framed: 36 1/2 x 63 1/8 x 3 1/8 in.
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund

http://www.dia.org/user_area/comping/79.33.jpg

Arrangement in Gray: Portrait of the Painter**James Abbott McNeill Whistler**

Date 1872
 Date Acquired 1934
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 29 1/2 x 21 in. (74.9 x 53.3 cm) Framed: 39 1/2 x 31 9/16 x 2 1/4 in.
 Credit Bequest of Henry Glover Stevens in memory of Ellen P. Stevens and Mary M. Stevens

http://www.dia.org/user_area/comping/34.27-S4.jpg

In the Studio**James Abbott McNeill Whistler**

Date 1867-68
 Date Acquired 1951
 Department Prints, Drawings & Photographs
 Medium Watercolor, gouache, and black chalk on tan wove paper mounted to thick paper board
 Dimensions Sheet: 11 3/4 x 7 3/4 in. (29.8 x 19.7 cm) Frame: 19 1/4 x 15 1/4 x 1 1/2 in. (48.9 x 38.7 x 3.8 cm)
 Credit Founders Society Purchase, Merrill Fund

http://www.dia.org/user_area/comping/51.223-d1.jpg

Nocturne in Black and Gold, The Falling Rocket**James Abbott McNeill Whistler**

Date 1875
 Date Acquired 1946
 Department American Art before 1950
 Medium Oil on panel
 Dimensions 23 3/4 x 18 3/8 in. (60.2 x 46.7 cm) Framed: 36 3/4 x 30 1/4 x 3 1/4 in.
 Credit Gift of Dexter M. Ferry, Jr.
http://www.dia.org/user_area/comping/46.309-S2.jpg

Robert Barr**James Abbott McNeill Whistler**

Date 1894/1895
 Date Acquired 1920
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 15 1/2 x 12 3/4 in. (39.4 x 32.4 cm) Framed: 24 x 22 x 3 in.
 Credit Gift of the Witenagemote Club
http://www.dia.org/user_area/comping/20.42.jpg

The Kitchen**James Abbott McNeill Whistler**

Date 1858
 Date Acquired 2004
 Department Prints, Drawings & Photographs
 Medium Etching printed in black ink on off white wove paper
 Dimensions Plate: 9 x 6 1/4 in. (22.8 x 15.8 cm) Sheet: 12 1/4 x 7 3/4 in. (31.1 x 19.7 cm)
 Credit Museum Purchase, with funds from Robert and Lisa Katzman
http://www.dia.org/user_area/comping/2004.52.jpg

Violet and Blue: Among the Rollers**James Abbott McNeill Whistler**

Date 1893
 Date Acquired 2006
 Department American Art before 1950
 Medium Oil on canvas
 Dimensions 7 x 10 in.
 Credit Museum Purchase, Robert H. Tannahill Foundation Fund
http://www.dia.org/user_area/comping/2006.87-D1.jpg

Secretary

NA

Date 1770/1785
Date Acquired 1966
Department American Art before 1950
Medium Mahogany, white pine, mirrors, gilt and brass
Dimensions 102 1/2 x 42 1/2 x 24 in. (260.4 x 108.0 x 61.0 cm)
Credit Founders Society Purchase, General Membership Fund, Robert H. Tannahill Foundation Fund, Gibbs-Williams Fund, and funds from Louis Hamburger
http://www.dia.org/user_area/comping/66.131.jpg

Masterworks Catalogue

European Art

Interior of the Grote Kerk, Haarlem**Job Berckheyde**

Date 1676
 Date Acquired 1937
 Department European Painting
 Medium Oil on Canvas
 Dimensions Canvas: 40 1/2 x 34 3/8 in. (102.87 x 87.3 cm) Framed: 53 5/8 x 46 5/8 x 3 in. (136.2 x 118.4 x 7.6 cm)
 Credit Gift of N. Katz
http://www.dia.org/user_area/comping/37.73-S1.jpg

The Adoration of the Magi**Leonaert Bramer**

Date 1633/1635
 Date Acquired 1993
 Department European Painting
 Medium Oil on oak panel
 Dimensions 16 1/2 x 20 1/2 in. (41.9 x 52.1 cm) Framed: 23 5/8 x 27 3/4 x 1 1/2
 Credit Founders Society Purchase, Joseph M. de Grimme Memorial Fund; and gifts from Mr. and Mrs. Edgar B. Whitcomb, Harriet Scripps, and Mr. and Mrs. Sol Eisenberg by exchange
http://www.dia.org/user_area/comping/1993.19-S1.jpg

Martha and Mary Magdalene**Michelangelo Marisi da Caravaggio**

Date 1598
 Date Acquired 1973
 Department European Painting
 Medium Oil and tempera on canvas
 Dimensions Framed: 51 x 64 3/4 x 3 3/4 in. (129.5 x 164.5 x 9.5 cm) 100 x 134.5 cm
 Credit Gift of the Kresge Foundation and Mrs. Edsel B. Ford
http://www.dia.org/user_area/comping/73.268-d1.jpg

Bathers**Paul Cezanne**

Date 1880
 Date Acquired 1970
 Department European Painting
 Medium Oil on canvas
 Dimensions 13 5/8 x 15 in. (34.6 x 38.1 cm) Framed: 22 5/8 x 24 1/4 x 3 11/16 in. (57.47 x 61.60 x 9.37 cm)
 Credit Bequest of Robert H. Tannahill
http://www.dia.org/user_area/comping/70.162.jpg

Head of a Man**Paul Cezanne**

Date 1865
 Date Acquired 1972
 Department European Painting
 Medium Oil on canvas
 Dimensions 16 3/4 x 13 1/8 in. (42.5 x 33.3 cm) Framed: 27 3/4 x 24 5/8 x 2 5/8 (70.5 x 62.5 x 6.7 cm)
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund
http://www.dia.org/user_area/comping/72.465-D1.jpg

Madame Cezanne**Paul Cezanne**

Date 1886
 Date Acquired 1970
 Department European Paintings
 Medium Oil on canvas
 Dimensions 39 5/8 x 32 in. (100.6 x 81.3 cm) Framed: 49 3/8 x 41 1/2 x 4 5/8 in. (126.4 x 104.8 x 11.7 cm)
 Credit Bequest of Robert H. Tannahill
http://www.dia.org/user_area/comping/70.160.jpg

Mont Sainte-Victoire**Paul Cezanne**

Date 1904/1906
 Date Acquired 1970
 Department European Painting
 Medium Oil on canvas
 Dimensions 21 7/8 x 18 1/8 in. (55.6 x 46.0 cm) Framed: 28 1/2 x 24 3/4 x 2 3/4 in. (72.4 x 62.9 x 7.0 cm)
 Credit Bequest of Robert H. Tannahill
http://www.dia.org/user_area/comping/70.161.jpg

Skull and Book**Paul Cezanne**

Date 1885
 Date Acquired 1965
 Department Prints, Drawings & Photographs
 Medium Watercolor over black chalk on laid paper
 Dimensions Sheet: 9 1/4 x 12 3/16 in. (23.5 x 31 cm) Framed: 18 3/8 x 24 3/8 x 1 5/16 in.
 Credit Bequest of John S. Newberry
http://www.dia.org/user_area/comping/65.139-S1.jpg

Slave**Paul Cezanne**

Date NA
 Date Acquired 1965
 Department Prints, Drawings & Photographs
 Medium Graphite pencil on dark cream laid paper
 Dimensions Sheet: 17 3/4 x 11 1/2 in. (45.1 x 29.2 cm) Frame: 27 1/2 x 21 x 1 1/2 in. (69.9 x 53.3 x 3.8 cm)
 Credit Bequest of John S. Newberry
http://www.dia.org/user_area/comping/65.140.jpg

The Three Skulls**Paul Cezanne**

Date 1900
 Date Acquired 1970
 Department European Painting
 Medium Oil on canvas
 Dimensions Overall: 13 3/4 x 24 in. (34.9 x 61 cm) Framed: 20 x 30 x 3 in. (50.8 x 76.2 x 7.6 cm)
 Credit Bequest of Robert H. Tannahill
http://www.dia.org/user_area/comping/70.163-S1.jpg

Still Life**Jean-Simeon Chardin**

Date 1732
 Date Acquired 1970
 Department European Painting
 Medium Oil on panel
 Dimensions 6 3/4 x 8 1/4 in. (17.1 x 20.96 cm) Framed: 11 1/2 x 13 x 2 1/4 in.
 Credit Bequest of Robert H. Tannahill
http://www.dia.org/user_area/comping/70.164.jpg

Ballet Dancer Adjusting her Costume**Edgar Degas**

Date 1872/1873
 Date Acquired 1965
 Department Prints, Drawings & Photographs
 Medium Graphite pencil heightened with white on pink paper
 Dimensions Sheet: 16 9/16 x 10 5/8 in. (42.2 x 27.2 cm)
 Credit Bequest of John S. Newberry
http://www.dia.org/user_area/comping/65.145-S1.jpg

Dancer Adjusting Her Slipper**Edgar Degas**

Date 1879
 Date Acquired 1967
 Department Prints, Drawings & Photographs
 Medium Charcoal on tan paper
 Dimensions Sheet: 11 7/8 x 8 7/8 in. (30.2 x 22.5 cm) Framed: 17 x 13 1/2 x 5/8 in. (43.2 x 34.3 x 1.6 cm)
 Credit Founders Society Purchase, Elizabeth, Allan and Warren Shelden Fund
http://www.dia.org/user_area/comping/67.273.jpg

Dancers in Repose**Edgar Degas**

Date 1898
 Date Acquired 1972
 Department Prints, Drawings & Photographs
 Medium Pastel and charcoal on thin wove paper fully attached to a thin supporting sheet
 Dimensions Sight: 22 1/2 x 16 7/8 in. (57.1 x 42.8 cm) Mount: 26 1/2 x 20 3/4 in. (66.7 x 52.8 cm) Framed: 34 x 27 3/4 x 2 in. (86.4 x 70.5 x 5.1 cm)
 Credit Gift of Edward E. Rothman
http://www.dia.org/user_area/comping/72.441.jpg

Horses in the Meadow**Edgar Degas**

Date 1891/1892
 Date Acquired 1952
 Department Prints, Drawings & Photographs
 Medium Softground etching, aquatint and drypoint printed in brown ink on laid paper
 Dimensions Plate: 5 1/8 x 5 3/4 in. (13.0 x 14.7 cm) Sheet: 7 7/8 x 10 1/8 in. (20.0 x 25.8 cm)
 Credit Gift of John S. Newberry
http://www.dia.org/user_area/comping/52.130.jpg

Jockeys on Horseback Before Distant Hills**Edgar Degas**

Date 1884
 Date Acquired 1998
 Department European Painting
 Medium Oil on canvas
 Dimensions 17 11/16 x 21 5/8 in. (44.9 x 54.9 cm) Framed: 25 1/2 x 30 x 3 in. (64.8 x 76.2 x 7.6 cm)
 Credit Gift of W. Warren and Virginia Shelden in memory of Mrs. Allan Shelden
http://www.dia.org/user_area/comping/1998.65-S1.jpg

Mlle La La at the Circus Fernando**Edgar Degas**

Date 1879
 Date Acquired 1965
 Department Prints, Drawings & Photographs
 Medium Black crayon on brown wove paper
 Dimensions Sheet: 17 7/8 x 9 3/8 in. (45.4 x 23.8 cm) Framed: 24 3/8 x 18 3/8 x 1 3/8 in. (61.9 x 46.7 x 3.5 cm)
 Credit Bequest of John S. Newberry
http://www.dia.org/user_area/comping/65.148.jpg

Morning Ride**Edgar Degas**

Date 1866
 Date Acquired 1948
 Department European Painting
 Medium Oil on canvas
 Dimensions 33 1/2 x 25 1/2 in. (85.1 x 64.8 cm) Framed: 40 7/8 x 34 3/4 x 3 3/4 in. (111.1 x 94.0 x 7.6 cm)
 Credit Founders Society Purchase, Ralph Harman Booth Bequest Fund
http://www.dia.org/user_area/comping/48.279.jpg

Portrait of a Woman**Edgar Degas**

Date 1877
 Date Acquired 1921
 Department European Painting
 Medium Oil on canvas
 Dimensions 25 1/2 x 21 in. (64.77 x 53.34 cm) Framed: 34 x 30 1/4 x 2 7/8 in. (86.36 x 76.84 x 7.30 cm)
 Credit Gift of Ralph Harman Booth
http://www.dia.org/user_area/comping/21.8-S1.jpg

Seated Nude Woman Brushing Her Hair**Edgar Degas**

Date 1885/1908
 Date Acquired 2005
 Department Prints, Drawings & Photographs
 Medium Oil on canvas
 Dimensions Sheet: 19 x 24 1/4 in. (48.3 x 61.6 cm)
 Credit Gift of the Josephine F. Ford Estate
http://www.dia.org/user_area/comping/2005.63-d1.jpg

Violinist and Young Woman**Edgar Degas**

Date 1871
 Date Acquired 1970
 Department European Painting
 Medium Oil and crayon on canvas
 Dimensions 18 1/4 x 22 in. (46.4 x 55.9 cm) Framed: 26 1/4 x 30 3/8 x 3 1/2 in. (66.7 x 77.2 x 8.9 cm)
 Credit Bequest of Robert H. Tannahill
http://www.dia.org/user_area/comping/70.167-S1.jpg

Woman with a Headband**Edgar Degas**

Date 1872/1873
 Date Acquired 1970
 Department European Painting
 Medium Oil on canvas
 Dimensions 13 x 9 3/4 in. (33.0 x 24.8 cm) Framed: 21 3/4 x 18 1/2 x 2 5/8 in. (55.25 x 46.99 x 6.67 cm)
 Credit Bequest of Robert H. Tannahill
http://www.dia.org/user_area/comping/70.168.jpg

Adam and Eve**Albrecht Durer**

Date 1504
 Date Acquired 1976
 Department Prints, Drawings & Photographs
 Medium Engraving printed in black on laid paper
 Dimensions Sheet (trimmed within plate mark): 9 7/8 x 7 5/8 in. (25.1 x 19.3 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S382.jpg

The Nightmare**Henry Fuseli**

Date 1781
 Date Acquired 1955
 Department European Painting
 Medium Oil on canvas
 Dimensions 40 x 49 7/8 in. (101.6 x 126.7 cm) Framed: 47 5/8 x 58 x 3 1/2 in. (121.0 x 147.3 x 8.9 cm)
 Credit Founders Society Purchase with funds from Mr. and Mrs. Bert L. Smokler and Mr. and Mrs. Lawrence A. Fleischman
http://www.dia.org/user_area/comping/55.5.A-D1.jpg

Self Portrait**Paul Gauguin**

Date 1893
 Date Acquired 1969
 Department European Painting
 Medium Oil on canvas
 Dimensions 18 1/8 x 15 in. (46.2 x 38.1 cm) Framed: 25 x 21 3/4 x 1-7/16 in. (depth without the more recently added extension on the verso) Sight: 17-1/2 x 14 1/4 in. (79.7 x 70.5 x 7.6 cm)
 Credit Gift of Robert H. Tannahill
http://www.dia.org/user_area/comping/69.306.jpg

Virgin and Child with Angels**Benozzo Gozzoli**

Date 1460
 Date Acquired 1977
 Department European Painting
 Medium Gold leaf and tempera on wood panel
 Dimensions 25 3/4 x 19 7/8 in. (65.4 x 50.5 cm) Framed: 41 x 32 1/4 x 4 5/8 in. (104.1 x 81.9 x 11.8 cm)
 Credit Bequest of Eleanor Clay Ford
http://www.dia.org/user_area/comping/77.2-S1.jpg

Assumption of the Virgin**Guercino (Giovanni Francesco Barbieri)**

Date 1650
 Date Acquired 1971
 Department European Painting
 Medium Oil on canvas
 Dimensions 121 1/4 x 86 1/2 in. (308.0 x 219.7 cm) Framed: 133 1/2 x 99 1/4 x 4 in. (339.1 x 252.1 x 10.2 cm) weight 230 lbs
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund and Josephine and Ernest Kanzler Fund
http://www.dia.org/user_area/comping/71.1.jpg

Elizabeth Rigby (Later Lady Eastlake)**David Hill and Robert Adamson**

Date 1843/1847
 Date Acquired 1981
 Department Prints, Drawings & Photographs
 Medium Calotype
 Dimensions Image: 7 7/8 x 5 1/2 in. (20.0 x 14.0 cm)
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund
http://www.dia.org/user_area/comping/F81.57-S1.jpg

A Woman**Hans Holbein the Younger**

Date 1532/1534
 Date Acquired 1977
 Department European Painting
 Medium Tempera and oil on oak panel
 Dimensions Framed: 15 5/8 x 13 5/8 x 1 1/2 in. (39.7 x 34.6 x 3.8 cm) 9 1/8 x 7 1/2 in. (23.2 x 19.1 cm)
 Credit Bequest of Eleanor Clay Ford
http://www.dia.org/user_area/comping/77.81-S1.jpg

Mme. Cecile-Marie Tournouer nee Panckoucke**Jean-Auguste-Dominique Ingres**

Date 1856
 Date Acquired 1964
 Department Prints, Drawings & Photographs
 Medium Graphite pencil on cream wove paper
 Dimensions Sheet: 12 5/16 x 9 in. (31.3 x 22.9 cm) Framed: 24 x 20 3/8 x 1 in. (61 x 51.8 x 2.5 cm)
 Credit Founders Society Purchase, Anne McDonnell Ford Fund and Henry Ford II Fund
http://www.dia.org/user_area/comping/64.82.jpg

King David Handing the Letter to Uriah**Pieter Pietersz Lastman**

Date 1611
 Date Acquired 1960
 Department European Painting
 Medium Oil on oak panel
 Dimensions 20 1/8 x 24 1/8 in. (51.1 x 61.3 cm) Framed: 28 x 32 x 2 5/8 in.
 Credit Gift of Mr. and Mrs. John N. Lord
http://www.dia.org/user_area/comping/60.63-S1.jpg

Satire on a Nobleman in Misery**Alessandro Magnasco**

Date 1719/1725
 Date Acquired 1936
 Department European Painting
 Medium Oil on canvas
 Dimensions Framed: 34 7/8 x 29 3/16 x 2 1/4 in. (88.58 x 74.14 x 5.72 cm)
 Credit Gift of Luigi Grassi
http://www.dia.org/user_area/comping/36.14-S1.jpg

The Resurrection**Master of the Osservanza**

Date 1440/1445
 Date Acquired 1960
 Department European Painting
 Medium Tempura on wood panel
 Dimensions 14 3/16 x 17 7/16 in. (36 x 44.3 cm) Framed: 18 1/4 x 24 x 2 1/2 in. (46.4 x 61 x 6.4 cm)
 Credit Founders Society Purchase, Mr. and Mrs. Henry Ford II Fund
http://www.dia.org/user_area/comping/60.61-S1.jpg

Virgin of the Rose Garden**Master of the St. Lucy Legend**

Date 1475/1480
 Date Acquired 1926
 Department European Painting
 Medium Oil on oak panel
 Dimensions 31 1/8 x 23 5/8 in. (79.1 x 60.0 cm) Framed: 38 1/8 x 31 5/8 x 3 1/2 in. (97 x 80.3 x 8.9 cm)
 Credit Founders Society Purchase, General Membership Fund
http://www.dia.org/user_area/comping/26.387.jpg

Crucifixion**Master of the Tiburtine Sibyl**

Date 1485
 Date Acquired 1941
 Department European Painting
 Medium Oil on oak panel
 Dimensions 56 1/2 x 40 3/8 in. (143.7 x 102.6 cm) Framed: 64 3/4 x 48 3/4 x 2 3/4 in. (164.5 x 123.8 x 7 cm)
 Credit Gift of Mr. and Mrs. Edgar B. Whitcomb
http://www.dia.org/user_area/comping/41.126-S1.jpg

Interior of St. Peter's, Rome**Panini, Giovanni Paolo**

Date 1750
 Date Acquired NA
 Department European Painting
 Medium Oil on canvas
 Dimensions 132.7 x 145.6 cm
 Credit Gift of Mrs. Edgar R. Thom
<http://images.cdn.bridgemanart.com/api/1.0/image/600wm.DTR.9519330.7055475/335980.jpg>

Bather by the Sea**Pablo Picasso**

Date 1939
 Date Acquired 1970
 Department Drawings and Watercolors
 Medium Gouache on laid paper
 Dimensions 64.1 cm x 46.4 cm
 Credit Bequest of Robert H. Tannahill

<http://1.bp.blogspot.com/-QowiaXq3DhI/T-jLYaSYfnI/AAAAAAAAULk/MnBGx6EHfqA/s320/Picasso+-+Bather+by+the+Sea,+1939.jpg>

Bottle of Anis Del Mono**Pablo Picasso**

Date 1915
 Date Acquired 1970
 Department European Modern Art to 1950
 Medium Oil on canvas
 Dimensions Canvas: 18 1/8 x 21 1/2 in. (46.0 x 54.6 cm) Framed: 24 1/4 x 27 5/8 x 3 1/8 in. (61.6 x 70.2 x 7.9 cm)
 Credit Bequest of Robert H. Tannahill

http://www.dia.org/user_area/comping/70.192.jpg

Fruit, Carafe and Glass**Pablo Picasso**

Date 1938
 Date Acquired 1988
 Department European Modern Art to 1950
 Medium Oil on canvas
 Dimensions 25 5/8 x 32 in. (65.1 x 81.3 cm)
 Credit Bequest of W. Hawkins Ferry

http://www.dia.org/user_area/comping/1988.178.jpg

Le Combat**Pablo Picasso**

Date 1937
 Date Acquired 1946
 Department Prints, Drawings & Photographs
 Medium Drypoint and engraving printed in black ink on laid paper
 Dimensions Plate: 15 5/8 x 19 3/8 in. (39.6 x 49.2 cm) Sheet: 17 3/8 x 26 3/8 in. (44.1 x 66.9 cm)

Credit Founders Society Purchase, Hal H. Smith Fund

http://www.dia.org/user_area/comping/46.145-d1.jpg

Sueño Y Mentira de Franco**Pablo Picasso**

Date 1937
 Date Acquired 1969
 Department Prints, Drawings & Photographs
 Medium Etching and aquatint printed in black and gray ink on cream laid paper
 Dimensions Plate: 12 1/2 x 16 5/8 in. (31.7 x 42.2 cm) Sheet: 15 1/4 x 22 1/2 in. (38.7 x 57.1 cm)
 Credit Gift of Mr. and Mrs. Willis F. Woods
http://www.dia.org/user_area/comping/69.359-d1-2.jpg

Sylvette**Pablo Picasso**

Date 1954
 Date Acquired 1962
 Department European Modern Art to 1950
 Medium Oil on canvas
 Dimensions 39 1/4 x 32 in. (99.7 x 81.3 cm) Framed: 48 5/8 x 41 x 1 3/4 in. (123.5 x 104.1 x 4.4 cm)
 Credit Founders Society Purchase, Metropolitan Opera Benefit Fund
http://www.dia.org/user_area/comping/62.141-D1.jpg

Melancholy Woman**Pablo Picasso**

Date 1902
 Date Acquired 1970
 Department European Modern Art to 1950
 Medium Oil on canvas
 Dimensions Canvas: 39 3/8 x 27 1/4 in. (100.0 x 69.2 cm) Framed: 46 5/8 x 34 3/4 x 1 3/4 in. (118.4 x 88.3 x 4.4 cm)
 Credit Bequest of Robert H. Tannahill
http://www.dia.org/user_area/comping/70.190.jpg

Portrait of Manuel Pallares**Pablo Picasso**

Date 1909
 Date Acquired 1962
 Department European Modern Art to 1950
 Medium Oil on canvas
 Dimensions 26 3/4 x 19 1/2 in. (67.9 x 49.5 cm) Framed: 37 1/4 x 30 3/4 x 3 3/8 in. (94.6 x 78.1 x 8.6 cm)
 Credit Gift of Anne and Henry Ford II
http://www.dia.org/user_area/comping/62.126-S1.jpg

Woman Seated in an Armchair**Pablo Picasso**

Date 1923
 Date Acquired 1970
 Department European Modern Art to 1950
 Medium Oil on canvas
 Dimensions Canvas: 51 1/4 x 38 1/4 in. (130.2 x 97.2 cm) Framed: 60 x 46 3/4 x 4 in. (152.4 x 118.7 x 10.2 cm)
 Credit Bequest of Robert H. Tannahill
http://www.dia.org/user_area/comping/70.193-S2.jpg

Selene and Endymion**Nicolas Poussin**

Date 1630
 Date Acquired 1936
 Department European Painting
 Medium Oil on canvas
 Dimensions 48 x 66 1/2 in. (121.9 x 168.9 cm) Framed: 59 x 77 1/4 x 3 1/2 in. (149.9 x 196.2 x 8.9 cm)
 Credit Founders Society Purchase, General Membership Fund
http://www.dia.org/user_area/comping/36.11.jpg

The Holy Family**Nicolas Poussin**

Date 1641
 Date Acquired 1954
 Department European Painting
 Medium Oil on canvas
 Dimensions 28 x 22 1/8 in. (71.1 x 57.2 cm) Framed: 34 x 28 x 2 1/2 in. (86.4 x 71.1 x 6.4 cm)
 Credit Gift of Mr. and Mrs. A. D. Wilkinson
http://www.dia.org/user_area/comping/54.2-S1.jpg

A Peasant in a High Cap, Standing Leaning on a Stick**Rembrandt Harmensz van Rijn**

Date 1639
 Date Acquired 1959
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 3 1/4 x 1 3/4 in. (8.2 x 4.4 cm) Sheet: 5 3/8 x 3 5/8 in. (13.6 x 9.3 cm)
 Credit Gift of John S. Newberry
http://www.dia.org/user_area/comping/59.79-d1.jpg

Abraham and Isaac**Rembrandt Harmensz van Rijn**

Date 1645
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions sheet (no visible plate mark): 6 1/8 x 5 1/8 in. (15.7 x 13 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S928-d1.jpg

Abraham Casting Out Hagar and Ishmael**Rembrandt Harmensz van Rijn**

Date 1637
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black with an ink wash on laid paper
 Dimensions sheet trimmed to plate mark: 5 x 3 3/4 in. (12.8 x 9.6 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S926-D1.jpg

Adoration of the Shepherds**Rembrandt Harmensz van Rijn**

Date 1654
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 4 1/8 x 5 1/8 in. (10.6 x 13 cm) Sheet: 4 1/4 x 5 1/4 in. (10.8 x 13.3 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S934-D1.jpg

Angel Appearing to the Shepherds**Rembrandt Harmensz van Rijn**

Date 1634
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate and Sheet: 10 1/4 x 8 5/8 in. (26 x 21.9 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S933-D1.jpg

Angel Departing from the Family of Tobias**Rembrandt Harmensz van Rijn**

Date 1641
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching and drypoint printed in black on laid paper
 Dimensions Sheet (trimmed within plate mark): 4 x 6 in. (10.2 x 15.2 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S932-D1.jpg

Baptism of the Eunuch**Rembrandt Harmensz van Rijn**

Date 1641
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Sheet (trimmed within plate mark): 6 1/2 x 8 1/8 in. (16.6 x 20.7 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S965-D1.jpg

Bathers**Rembrandt Harmensz van Rijn**

Date 1651
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 4 1/4 x 5 3/8 in. (10.9 x 13.7 cm) Sheet: 4 5/8 x 5 3/4 in. (11.7 x 14.7 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S964-d1.jpg

Bearded Man in a Velvet Cap with a Jewel Clasp**Rembrandt Harmensz van Rijn**

Date 1637
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 3 3/4 x 3 1/4 in. (9.5 x 8.2 cm) Sheet: 4 3/4 x 3 7/8 in. (12.0 x 10.0 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S981-D1.jpg

Beheading of John the Baptist**Rembrandt Harmensz van Rijn**

Date 1640
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed and drypoint printed in black on laid paper
 Dimensions Plate: 5 x 4 in. (12.8 x 10.3 cm) Sheet: 5 1/8 x 4 1/8 in. (13.0 x 10.4 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S956-D1.jpg

Bust of a Man Wearing a High Cap, Three-Quarters Right: The Artist's Father**Rembrandt Harmensz van Rijn**

Date 1630
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 4 x 3 1/4 in. (10.3 x 8.4 cm) Sheet: 4 1/8 x 3 5/8 in. (10.4 x 9.2 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S982-D1.jpg

Christ and the Woman of Samaria**Rembrandt Harmensz van Rijn**

Date 1657/1658
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 4 x 3 1/4 in. (10.3 x 8.4 cm) Sheet: 4 1/8 x 3 5/8 in. (10.4 x 9.2 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S945-D1.jpg

Christ and the Woman of Samaria Among Ruins**Rembrandt Harmensz van Rijn**

Date 1634
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 4 7/8 x 4 1/4 in. (12.3 x 10.7 cm) Sheet: 5 x 4 1/4 in. (12.6 x 10.7 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S946-D1.jpg

Christ Carried to the Tomb**Rembrandt Harmensz van Rijn**

Date 17th Century
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 5 1/8 x 4 1/8 in. (13.1 x 10.4 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S953-D1.jpg

Christ Crucified between the Two Thieves**Rembrandt Harmensz van Rijn**

Date 1641
 Date Acquired 1952
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on wove paper
 Dimensions Plate (oval): 5 3/8 x 4 in. (13.6 x 10.2 cm) Sheet: 5 1/2 x 4 1/8 in. (14.1 x 10.6 cm)
 Credit Gift of Mrs. John W. Watling
http://www.dia.org/user_area/comping/52.243-D1.jpg

Christ Disputing with the Doctors**Rembrandt Harmensz van Rijn**

Date 1700/1800
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching and mezzotint printed in black on laid paper
 Dimensions Plate: 4 7/8 x 8 3/8 in. (12.5 x 21.4 cm) Sheet: 5 x 8 1/2 in. (12.7 x 21.6 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S940-d1.jpg

Christ Driving the Money Changers from the Temple I**Rembrandt Harmensz van Rijn**

Date 1635
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 5 3/8 x 6 3/4 in. (13.8 x 17.1 cm) Sheet: 5 1/2 x 6 3/4 in. (13.9 x 17.1 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S944-D1.jpg

Christ Driving the Money Changers from the Temple II**Rembrandt Harmensz van Rijn**

Date 1635
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Sheet (trimmed within plate mark): 5 3/8 x 6 1/2 in. (13.8 x 16.6 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S943-D1.jpg

Christ with the Sick around Him, Receiving Little Children**Rembrandt Harmensz van Rijn**

Date 1649
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching and drypoint printed in black on laid paper
 Dimensions Plate: 11 x 15 1/2 in. (27.9 x 39.3 cm) Sheet: 11 1/4 x 11 1/4 in. (28.5 x 28.5 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S949.jpg

Cottage beside a Canal: A View of Diemen**Rembrandt Harmensz van Rijn**

Date 1645
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Sheet (trimmed within plate mark): 3 1/8 x 7 7/8 in. (7.9 x 19.9 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S969-D1.jpg

Death of the Virgin**Rembrandt Harmensz van Rijn**

Date 1639
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching and drypoint printed in black on laid paper
 Dimensions Plate: 16 1/8 x 12 1/4 in. (40.9 x 31.1 cm) Sheet: 17 x 13 1/8 in. (43.1 x 33.3 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S959.jpg

Descent from the Cross by Torchlight**Rembrandt Harmensz van Rijn**

Date 1654
 Date Acquired 1938
 Department Prints, Drawings & Photographs
 Medium Etching and drypoint printed in black on laid paper
 Dimensions Plate: 8 1/4 x 6 1/4 in. (20.9 x 15.8 cm) Sheet: 8 3/8 x 6 3/8 in. (21.2 x 16.3 cm)
 Credit Founders Society Purchase, Charles L. Freer Fund
http://www.dia.org/user_area/comping/38.33.jpg

Flight into Egypt**Rembrandt Harmensz van Rijn**

Date 1654
 Date Acquired 1952
 Department Prints, Drawings & Photographs
 Medium Oil on canvas
 Dimensions sheet (trimmed within plate mark): 3 5/8 x 5 5/8 in. (9.3 x 14.4 cm)
 Credit Gift of Mrs. John W. Watling
http://www.dia.org/user_area/comping/52.242-D1.jpg

Golf Player**Rembrandt Harmensz van Rijn**

Date 1654
 Date Acquired 1945
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 3 3/4 x 5 5/8 in. (9.5 x 14.3 cm) Sheet: 4 x 5 3/4 in. (10.1 x 14.6 cm)
 Credit Bequest of Hal H. Smith
http://www.dia.org/user_area/comping/45.370-D1.jpg

Jan Asselyn**Rembrandt Harmensz van Rijn**

Date 17th Century
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching and drypoint printed in black on laid paper
 Dimensions Image: 7 3/8 x 6 3/4 in. (18.7 x 17.0 cm) Sheet: 7 3/4 x 7 1/4 in. (19.6 x 18.3 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S979-D1.jpg

Jan Lutma, Goldsmith**Rembrandt Harmensz van Rijn**

Date 1656
 Date Acquired 1945
 Department Prints, Drawings & Photographs
 Medium Etching, engraving and drypoint printed in black on laid paper
 Dimensions Plate: 7 3/4 x 5 7/8 in. (19.8 x 14.9 cm) Sheet: 8 1/8 x 6 1/8 in. (20.6 x 15.5 cm)
 Credit Bequest of Hal H. Smith
http://www.dia.org/user_area/comping/45.369-D1.jpg

Joseph Telling His Dreams**Rembrandt Harmensz van Rijn**

Date 1638
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Sheet (trimmed within plate mark): 4 1/8 x 3 1/4 in. (10.6 x 8.4 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S929-D1.jpg

Landscape with a Square Tower**Rembrandt Harmensz van Rijn**

Date 1650
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching and drypoint printed in black on laid paper
 Dimensions Plate: 3 1/2 x 6 1/8 in. (8.8 x 15.6 cm) Sheet: 3 1/2 x 6 1/4 in. (9.0 x 15.8 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S968-D1.jpg

Man in an Arbour**Rembrandt Harmensz van Rijn**

Date 1642
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 2 7/8 x 2 1/4 in. (7.2 x 5.6 cm) Sheet: 2 7/8 x 2 1/4 in. (7.3 x 5.8 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S975-D1.jpg

Medea: Or the Marriage of Jason and Creusa (I)**Rembrandt Harmensz van Rijn**

Date 1648
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching and drypoint printed in black on laid paper
 Dimensions Sheet (trimmed within plate mark): 9 1/8 x 7 in. (23.1 x 17.7 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S963-D1.jpg

Madea: Or the Marriage of Jason and Creusa (II)**Rembrandt Harmensz van Rijn**

Date 1648
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching and drypoint printed in black on laid paper
 Dimensions Sheet (trimmed within plate mark): 9 1/4 x 7 in. (23.4 x 17.7 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S963.A-D1.jpg

Old Bearded Man in a High Fur Cap**Rembrandt Harmensz van Rijn**

Date 1635
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 4 3/8 x 4 in. (11.2 x 10.3 cm) Sheet: 4 5/8 x 4 1/4 in. (11.7 x 10.7 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S980-D1.jpg

Old Man Shading His Eyes with His Hand**Rembrandt Harmensz van Rijn and George Friedrich Schmidt**

Date 1639-1770
 Date Acquired 1968
 Department Prints, Drawings & Photographs
 Medium Etching and drypoint printed in black on laid paper
 Dimensions Plate: 5 3/8 x 4 1/2 in. (13.7 x 11.4 cm) Sheet: 5 1/2 x 4 5/8 in. (14.1 x 11.7 cm)
 Credit Gift of Mr. and Mrs. Bernard F. Walker
http://www.dia.org/user_area/comping/68.22-D1.jpg

Old Man Shading His Eyes with His Hand (I)**Rembrandt Harmensz van Rijn**

Date 1639
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching and drypoint printed in black on laid paper
 Dimensions Sheet (no visible plate mark): 5 5/8 x 4 5/8 in. (14.2 x 11.7 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1s972-d1.jpg

Old Man Shading His Eyes with His Hand (II)**Rembrandt Harmensz van Rijn**

Date 1639
 Date Acquired 1968
 Department Prints, Drawings & Photographs
 Medium Etching and drypoint printed in black on laid paper
 Dimensions Plate: 5 3/8 x 4 1/2 in. (13.7 x 11.4 cm) Sheet: 5 5/8 x 4 3/4 in. (14.4 x 12.2 cm)
 Credit Gift of Mr. and Mrs. Bernard F. Walker
http://www.dia.org/user_area/comping/68.20-D1.jpg

Old Man with a Divided Fur Cap**Rembrandt Harmensz van Rijn**

Date 1640
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching and drypoint printed in black on laid paper
 Dimensions Plate: 6 x 5 1/2 in. (15.2 x 13.9 cm) Sheet: 6 x 5 1/2 in. (15.3 x 14.1 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S974-D1.jpg

Old Man with Beard, Fur Cap, and Velvet Cloak**Rembrandt Harmensz van Rijn**

Date 1632
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching and engraving printed in black on laid paper
 Dimensions Plate (trimmed within plate mark): 5 7/8 x 5 1/8 in. (14.9 x 13.1 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S973-D1.jpg

Presentation in the Temple (I)**Rembrandt Harmensz van Rijn**

Date 1639
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Sheet (trimmed within plate mark): 8 1/2 x 11 1/2 in. (21.6 x 29.2 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S936-D1.jpg

Presentation in the Temple (II)**Rembrandt Harmensz van Rijn**

Date 1630
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Sheet (trimmed within plate mark): 4 x 3 1/8 in. (10.1 x 7.9 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S937-D1.jpg

Raising of Lazarus**Rembrandt Harmensz van Rijn**

Date 1642
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 5 7/8 x 4 1/4 in. (14.9 x 10.9 cm) Sheet: 6 x 4 1/2 in. (15.2 x 11.4 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S947-D1.jpg

Return of the Prodigal Son**Rembrandt Harmensz van Rijn**

Date 1636
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 6 1/8 x 5 3/8 in. (15.7 x 13.6 cm) Sheet: 6 1/4 x 5 1/2 in. (15.8 x 13.9 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S955-D1.jpg

Saint Jerome Praying: Arched**Rembrandt Harmensz van Rijn**

Date 1632
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Sheet (no visible plate mark): 4 1/4 x 3 1/8 in. (10.7 x 7.9 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S961-D1.jpg

Samuel Manesseh Ben Israel (I)**Rembrandt Harmensz van Rijn**

Date 1636
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 5 7/8 x 4 1/8 in. (14.9 x 10.6 cm) Sheet: 6 7/8 x 4 1/4 in. (17.4 x 10.7 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S977-D1.jpg

Samuel Manesseh Ben Israel (II)**Rembrandt Harmensz van Rijn**

Date 1636
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 5 7/8 x 4 1/8 in. (14.9 x 10.6 cm) Sheet: 6 1/4 x 4 5/8 in. (15.8 x 11.9 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S977.50-D1.jpg

Self Portrait in a Cap and Scarf with the Face Dark: Bust**Rembrandt Harmensz van Rijn**

Date 1633
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 5 1/4 x 4 in. (13.2 x 10.3 cm) Sheet: 5 1/4 x 4 1/8 in. (13.3 x 10.4 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S921-d1.jpg

Self Portrait in a Velvet Cap with Plume (I)**Rembrandt Harmensz van Rijn**

Date 1638
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate and Sheet: 5 1/4 x 4 1/8 in. (13.4 x 10.4 cm)
 Credit Gift of Dr. and Mrs. George Kamperman
http://www.dia.org/user_area/comping/46.174-d1.jpg

Self Portrait in a Velvet Cap with Plume (II)**Rembrandt Harmensz van Rijn**

Date 1638
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Sheet (trimmed within plate mark): 5 3/8 x 4 1/8 in. (13.6 x 10.4 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S923-D1.jpg

Self Portrait with Saskia**Rembrandt Harmensz van Rijn**

Date 1636
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 4 1/8 x 3 3/4 in. (10.4 x 9.5 cm) Sheet: 4 1/8 x 3 3/4 in. (10.6 x 9.5 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S922-d1.jpg

Stoning of Saint Stephen**Rembrandt Harmensz van Rijn**

Date 1636
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 3 3/4 x 3 3/8 in. (9.5 x 8.6 cm) Sheet: 3 3/4 x 3 3/8 in. (9.6 x 8.5 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S958-D1.jpg

Studies of the Head of Saskia and Others**Rembrandt Harmensz van Rijn**

Date 1636
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 6 x 5 in. (15.2 x 12.7 cm) Sheet: 6 x 5 in. (15.3 x 12.8 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S985-D1.jpg

The Angel Appearing to the Shepherds**Rembrandt Harmensz van Rijn**

Date 1634
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching, engraving and drypoint printed in black on laid paper
 Dimensions Sheet (trimmed to platemark): 10 5/16 x 8 5/8 in. (26.2 x 21.9 cm)
 Credit Founders Society Purchase Alan, Marianne and Marc Schwartz Fund, Graphic Arts Council Purchase Fund, Matilda R. Wilson Fund, and Josephine and Ernest Kanzler Fund
http://www.dia.org/user_area/comping/2001.1.jpg

The Artist's Mother Seated, in an Oriental Headdress Half Length**Rembrandt Harmensz van Rijn**

Date 1631
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 5 3/4 x 5 1/8 in. (14.6 x 13.0 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S984-D1.jpg

The Circumcision**Rembrandt Harmensz van Rijn**

Date 1654
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 3 3/4 x 5 5/8 in. (9.5 x 14.4 cm) Sheet: 3 7/8 x 5 3/4 in. (9.8 x 14.7 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S935-D1.jpg

The Goldweigher's Field**Rembrandt Harmensz van Rijn**

Date 1651
 Date Acquired 1914
 Department Prints, Drawings & Photographs
 Medium Etching and drypoint printed in black on laid paper
 Dimensions Sheet (trimmed within plate mark): 4 5/8 x 12 1/2 in. (11.7 x 31.7 cm)
 Credit Gift of Ralph H. Booth
http://www.dia.org/user_area/comping/14.7.jpg

The Rest on the Flight: A Night Piece**Rembrandt Harmensz van Rijn**

Date 1644
 Date Acquired 1946
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions sheet (trimmed to image edge): 3 5/8 x 2 1/4 in. (9.2 x 5.8 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/46.173-d1.jpg

Three Heads of Women**Rembrandt Harmensz van Rijn**

Date 1637
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 5 1/2 x 3 3/4 in. (14.1 x 9.5 cm) Sheet: 5 5/8 x 3 7/8 in. (14.2 x 10.0 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S986.jpg

Tribute Money**Rembrandt Harmensz van Rijn**

Date 1635
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on laid paper
 Dimensions Plate: 2 7/8 x 4 in. (7.2 x 10.3 cm) Sheet: 2 7/8 x 4 in. (7.4 x 10.3 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S941-D1.jpg

Triumph of Mordecai**Rembrandt Harmensz van Rijn**

Date 1641
 Date Acquired 1945
 Department Prints, Drawings & Photographs
 Medium Etching and drypoint printed in black on laid paper
 Dimensions Plate: 6 7/8 x 8 1/2 in. (17.4 x 21.5 cm) Sheet: 7 3/8 x 9 in. (18.7 x 22.8 cm)
 Credit Bequest of Hal H. Smith
http://www.dia.org/user_area/comping/45.368.jpg

Virgin and Child in the Clouds**Rembrandt Harmensz van Rijn**

Date 1641
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching and drypoint printed in black on laid paper
 Dimensions Plate: 6 1/2 x 4 1/8 in. (16.6 x 10.4 cm) Sheet: 6 3/4 x 4 1/8 in. (17.1 x 10.5 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S939-D1.jpg

Young Man in a Velvet Cap**Rembrandt Harmensz van Rijn**

Date 1637
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching printed in black on wove ? paper
 Dimensions Plate: 3 3/4 x 3 1/4 in. (9.6 x 8.4 cm) Sheet: 4 x 3 3/8 in. (10.1 x 8.5 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S976-D1.jpg

Angel Appearing to Saint Jerome**Guido Reni**

Date 1638
 Date Acquired 1969
 Department European Painting
 Medium Oil on canvas
 Dimensions Framed: 91 1/4 x 71 x 4 1/2 in. (231.8 x 180.3 x 11.4 cm)
 Credit Founders Society Purchase, Ralph Harman Booth Bequest Fund, Henry Ford II Fund, Benson and Edith Ford Fund and New Endowment Fund
http://www.dia.org/user_area/comping/69.6.jpg

Clearing in the Woods**Pierre Auguste Renoir**

Date 1865
 Date Acquired 1985
 Department European Painting
 Medium Oil on canvas
 Dimensions Canvas: 22 1/2 x 32 1/2 in. (57.2 x 82.6 cm) Framed: 29 5/8 x 40 1/8 x 3 9/16 in. (75.3 x 101.9 x 9.1 cm)
 Credit Bequest of Ruth Nugent Head, in memory of her mother, Anna E. Kresge, and her husband, Henry W. Nugent Head
http://www.dia.org/user_area/comping/1985.25.jpg

Country Lane**Pierre Auguste Renoir**

Date 19th/Early 20th Century
 Date Acquired 1965
 Department Prints, Drawings & Photographs
 Medium Watercolor on white wove paper
 Dimensions Sheet: 6 7/8 x 9 7/8 in. (17.5 x 25.2 cm) Mount: 10 5/8 x 13 1/4 in. (27.0 x 33.5 cm) Framed: 14 3/16 x 16 13/16 x 1 1/16 in. (36.0 x 42.7 x 2.7 cm)
 Credit Bequest of John S. Newberry
http://www.dia.org/user_area/comping/65.223-S1.jpg

Seated Bather**Pierre Auguste Renoir**

Date 1903/1906
 Date Acquired 1970
 Department European Painting
 Medium Oil on canvas
 Dimensions 45 3/4 x 35 in. (116.2 x 88.9 cm) Framed: 57 3/8 x 46 7/8 x 4 3/8 in. (145.7 x 119.1 x 11.1 cm)
 Credit Bequest of Robert H. Tannahill
http://www.dia.org/user_area/comping/70.177.jpg

The White Pierrot**Pierre Auguste Renoir**

Date 1901/1902
 Date Acquired 1970
 Department European Painting
 Medium Oil on canvas
 Dimensions 31 1/8 x 24 3/8 in. (79.1 x 61.9 cm) Framed: 40 1/2 x 33 1/4 x 3 1/2 in. (105.4 x 87.9 x 12.1 cm)
 Credit Bequest of Robert H. Tannahill
http://www.dia.org/user_area/comping/70.178-d1.jpg

Woman in an Armchair**Pierre Auguste Renoir**

Date 1874
 Date Acquired 1985
 Department European Painting
 Medium Oil on canvas
 Dimensions 24 x 19 7/8 in. (61.0 x 50.5 cm) Framed: 35 x 29 1/2 x 3 7/8 in. (88.9 x 74.9 x 9.8 cm)
 Credit Bequest of Mrs. Allan Sheldon III
http://www.dia.org/user_area/comping/1985.24-S1.jpg

Christ at the Sea of Galilee**Sebastiano Ricci**

Date 1695/1697
 Date Acquired 1976
 Department European Painting
 Medium Oil on canvas
 Dimensions 50 1/8 x 65 13/16 in. (127.3 x 167.3 cm) Framed: 59 1/2 x 74 15/16 x 2 3/4 in. (151.1 x 190.3 x 7 cm)
 Credit Gift of the Matilda R. Wilson Fund in memory of Matilda R. Wilson
http://www.dia.org/user_area/comping/76.146.jpg

An Allegory of Immortality**Giulio Romano**

Date 1540
 Date Acquired NA
 Department European Painting
 Medium Oil on canvas
 Dimensions NA
 Credit Founders Society Purchase, Mr. and Mrs. Walter Buhl Ford
<http://upload.wikimedia.org/wikipedia/commons/3/3e/Allegory-of-immortality-1179.jpg>

The Finding of Moses**Salvator Rosa**

Date 1660/1665
 Date Acquired 1947
 Department European Painting
 Medium Oil on canvas
 Dimensions Framed: 62 x 92 3/8 x 4 1/2 in. (157.5 x 234.6 x 11.4 cm) 48 1/2 x 79 3/4 in. (123 x 202 cm)
 Credit Founders Society Purchase with funds from Mr. and Mrs. Edgar B. Whitcomb
http://www.dia.org/user_area/comping/47.92-S1.jpg

Briseis Given Back to Achilles**Peter Paul Rubens**

Date 1630/1631
 Date Acquired 1953
 Department European Painting
 Medium Oil on oak panel
 Dimensions 17 7/8 x 26 5/8 in. (45.4 x 67.6 cm) Framed: 22 5/8 x 31 3/8 x 2 3/8 in.
 Credit Bequest of Mr. and Mrs. Edgar B. Whitcomb
http://www.dia.org/user_area/comping/53.356-D1.jpg

Hygeia, Goddess of Health**Peter Paul Rubens**

Date 1615
 Date Acquired 1944
 Department European Painting
 Medium Oil on oak panel
 Dimensions Panel: 41 3/4 x 29 1/4 in. (106.2 x 74.3 cm) Framed: 55 3/8 x 43 3/4 x 43/8 in. (140.6 x 111.1 x 11.1 cm)
 Credit Gift of Mr. and Mrs. Henry Reichhold
http://www.dia.org/user_area/comping/44.266-S1.jpg

Philippe Rubens, the Artist's Brother**Peter Paul Rubens**

Date 1610/1611
 Date Acquired 1926
 Department European Painting
 Medium Oil on oak panel
 Dimensions Panel: 27 x 21 1/8 in. (68.5 x 53.5 cm) Framed: 36 9/16 x 30 11/16 x 3 1/8 in. (92.9 x 78.0 x 7.9 cm)
 Credit Gift of William E. Scripps in memory of his son, James E. Scripps II
http://www.dia.org/user_area/comping/26.385-d1.jpg

Saint Catherine of Alexandria**Peter Paul Rubens**

Date 1620
 Date Acquired 1909
 Department European Painting
 Medium Etching and engraving printed in black on laid paper
 Dimensions Plate: 11 5/8 x 7 7/8 in. (29.5 x 20.0 cm) Sheet: 11 3/4 x 7 7/8 in. (29.8 x 20.1 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S1044-d1.jpg

The Meeting of David and Abigail**Peter Paul Rubens**

Date 1625/1628
 Date Acquired 1989
 Department European Painting
 Medium Oil on canvas
 Dimensions 70 1/4 x 98 in. (178.5 x 249.0 cm) Framed: 86 3/4 x 114 1/2 x 6 1/2 in. (220.3 x 290.8 x 16.5 cm)
 Credit Gift of James E. Scripps
http://www.dia.org/user_area/comping/89.63-S1.jpg

Canal Scene**Jacob van Ruisdael**

Date Late 1640's
 Date Acquired 1937
 Department European Painting
 Medium Oil on oak panel
 Dimensions 15 1/2 x 20 3/8 in. (39 x 51.2 cm) Framed: 24 3/4 x 29 1/2 x 2 3/8 in. (62.9 x 74.9 x 6.0 cm)
 Credit Gift of Mr. N. Katz
http://www.dia.org/user_area/comping/37.21-S1.jpg

Cottage on the Summit of the Hill**Jacob van Ruisdael**

Date 17th Century
 Date Acquired 1909
 Department Prints, Drawings & Photographs
 Medium Etching and drypoint printed in black on laid paper
 Dimensions Sheet (trimmed within plate mark): 7 5/8 x 11 in. (19.5 x 27.9 cm)
 Credit Gift of Mrs. James E. Scripps
http://www.dia.org/user_area/comping/09.1S1047.jpg

Landscape**Jacob van Ruisdael**

Date 1665/1668
 Date Acquired 1968
 Department European Painting
 Medium Oil on canvas
 Dimensions 1 1/8 x 24 1/2 in. (53.02 x 62.2 cm) Framed: 28 1/2 x 32 1/2 x 3 1/2 in. (72.4 x 82.6 x 8.9 cm)
 Credit Bequest of Mr. and Mrs. Lawrence P. Fisher
http://www.dia.org/user_area/comping/68.298.jpg

The Jewish Cemetery**Jacob van Ruisdael**

Date 1654/1655
 Date Acquired 1926
 Department European Painting
 Medium Oil on canvas
 Dimensions 56 x 74 1/2 in. (142.2 x 189.2 cm) Framed: 67 3/4 x 85 1/8 x 5 1/2 in. (172.09 x 216.2 x 14.0 cm)
 Credit Gift of Julius H. Haass in memory of his brother Dr. Ernest W. Haass
http://www.dia.org/user_area/comping/26.3-S1.jpg

View of Le Crottoy from Upstream**Georges Pierre Seurat**

Date 1889
 Date Acquired 1970
 Department European Painting
 Medium Oil on canvas
 Dimensions 27 3/4 x 34 1/8 in. (70.49 x 86.68 cm) Framed: 38 7/8 x 45 1/8 x 1 5/8 in.
 Credit Bequest of Robert H. Tannahill
http://www.dia.org/user_area/comping/70.183.jpg

A Lady at Her Toilet**Gerard Ter Borch**

Date 1660
 Date Acquired 1965
 Department European Painting
 Medium Oil on canvas
 Dimensions 30 x 23 1/2 in. (76.2 x 59.7 cm) Framed: 43 7/8 x 37 5/8 x 3 1/4 in. (111.4 x 95.6 x 2.2 cm)
 Credit Founders Society Purchase, Eleanor Clay Ford Fund, General Membership Fund, Endowment Income Fund and Special Activities Fund
http://www.dia.org/user_area/comping/65.10-S1.jpg

Study after Michelangelo's Saint Damian**Tintoretto**

Date 1545/1550
 Date Acquired 1934
 Department Prints, Drawings & Photographs
 Medium Black chalk, heightened with white chalk, on beige paper
 Dimensions Sheet: 11 9/16 x 8 in. (29.4 x 20.4 cm) Framed: 18 x 15 1/8 x 1 1/4 in. (45.7 x 38.4 x 3.2 cm)
 Credit Founders Society Purchase, William H. Murphy Fund
http://www.dia.org/user_area/comping/34.153.jpg

Judith with the Head of Holofernes**Titian**

Date 1570
 Date Acquired 1935
 Department European Paintings
 Medium Oil on canvas
 Dimensions 44 1/2 x 37 1/2 in. (113.03 x 95.25 cm) Framed: 55 x 47 1/4 x 2 3/4 in. (139.7 x 120 x 7 cm)
 Credit Gift of Edsel B. Ford
http://www.dia.org/user_area/comping/35.10.jpg

Man Holding a Flute**Titian**

Date 1560-1565
 Date Acquired 1927
 Department European Painting
 Medium Oil on canvas
 Dimensions 38 1/2 x 30 in. (97.8 x 76.2 cm) Framed: 48 1/8 x 39 1/2 x 3 1/8 in. (122.2 x 100.3 x 7.8 cm)
 Credit Founders Society Purchase
http://www.dia.org/user_area/comping/27.385-S1.jpg

Bank of the Oise at Auvers**Vincent Willem van Gogh**

Date 1890
 Date Acquired 1970
 Department European Painting
 Medium Oil on canvas
 Dimensions 28 7/8 x 36 7/8 in. (73.3 x 93.7 cm) Framed: 37 x 44 1/4 x 3 1/2 in. (94 x 112.4 x 8.9 cm)
 Credit Bequest of Robert H. Tannahill
http://www.dia.org/user_area/comping/70.159.jpg

Portrait of Postman Roulin**Vincent Willem van Gogh**

Date 1888
 Date Acquired 1996
 Department European Painting
 Medium Oil on canvas
 Dimensions Canvas: 25 1/4 x 18 7/8 in. (64.1 x 47.9 cm) Framed: 34 3/4 x 28 3/4 x 3 1/4 in. (88.3 x 73.0 x 8.3 cm)
 Credit Gift of Mr. and Mrs. Walter Buhl Ford II
http://www.dia.org/user_area/comping/1996.25-D1.jpg

The Diggers**Vincent Willem van Gogh**

Date 1889

Date Acquired 1970

Department European Painting

Medium Oil on paper lined onto canvas

Dimensions 25 5/8 x 19 3/4 in. (65.1 x 50.2 cm) Framed: 35 5/8 x 29 3/4 x 2 1/2 in. (90.5 x 75.6 x 6.4 cm)

Credit Bequest of Robert H. Tannahill

http://www.dia.org/user_area/comping/70.158-S1.jpg

Chair of St. Peter**Giovanni Lorenzo Bernini**

Date 1658
 Date Acquired 1952
 Department European Sculpture and Dec Arts
 Medium Terracotta
 Dimensions 23 x 11 1/2 x 11 in. (58.4 x 29.2 x 27.9 cm)
 Credit Founders Society Purchase, Ralph Harman Booth Bequest Fund
http://www.dia.org/user_area/comping/52.220.jpg

Triton with a Sea Serpent**Giovanni Lorenzo Bernini**

Date 1630
 Date Acquired 1952
 Department European Sculpture and Decorative Arts
 Medium Terracotta
 Dimensions 11 x 6 3/4 x 7 1/4 in. (27.9 x 17.1 x 18.4 cm)
 Credit Founders Society Purchase, Ralph Harman Booth Bequest Fund
http://www.dia.org/user_area/comping/52.218.jpg

Triton with a Shell**Giovanni Lorenzo Bernini**

Date 1630
 Date Acquired 1952
 Department European Sculpture and Decorative Arts
 Medium Terracotta
 Dimensions 12 1/8 x 8 3/8 x 7 1/8 in. (30.8 x 21.3 x 18.1 cm)
 Credit Founders Society Purchase, Ralph Harman Booth Bequest Fund
http://www.dia.org/user_area/comping/52.219.jpg

Pedestal Clock**Andre-Charles Boulle**

Date 1720
 Date Acquired 1984
 Department European Sculpture and Decorative Arts
 Medium Carcass of oak with veneer of tortoiseshell, tortoiseshell and brass marquetry, and gilt-bronze mounts
 Dimensions Overall: 110 1/4 x 27 1/8 x 13 1/2 in. (280.0 x 68.9 x 34.3 cm) Clock: 47 1/2 x 26 3/8 x 12 3/4 (120.7 x 67.0 x 32.4) Pedestal: 62 3/4 x 27 1/8 x 13 1/2 (159 x 69 x 33)
 Credit Founders Society Purchase, Mr. and Mrs. Horace E. Dodge Memorial Fund, Josephine and Ernest Kanzler Fund and J. Lawrence Buell, Jr. Fund
http://www.dia.org/user_area/comping/1984.87.A.jpg

Jewel Cabinet**Martin Carlin**

Date 1774
 Date Acquired 1971
 Department European Sculpture and Decorative Arts
 Medium Oak carcass, veneered with tulipwood, holly, ebony, and amaranth, plaques of soft-paste porcelain, gilt-bronze mounts
 Dimensions 37 3/8 x 20 5/8 x 13 5/8 in. (94.9 x 52.4 x 34.6 cm)
 Credit Bequest of Mrs. Horace E. Dodge in memory of her husband
http://www.dia.org/user_area/comping/71.196.jpg

Genius of Dance (I)**Jean Baptiste Carpeaux**

Date 1869
 Date Acquired 1992
 Department European Sculpture and Decorative Arts
 Medium Bronze
 Dimensions 40 1/8 x 18 1/2 x 20 3/4 in. (101.92 x 47.0 x 52.7 cm)
 Credit Gift of Dr. and Mrs. Coleman Mopper in memory of Mrs. Herman A. (Evelyn) August
http://www.dia.org/user_area/comping/1992.223-S1.jpg

Genius of Dance (II)**Jean Baptiste Carpeaux**

Date 1872
 Date Acquired 1983
 Department European Sculpture and Decorative Arts
 Medium Original Plaster
 Dimensions Object: 86 5/8 x 35 x 40 in. (220.35 x 88.9 x 101.6 cm) Base: 25 x 29 x 34 in. (63.5 x 73.7 x 86.4 cm)
 Credit Founders Society Purchase, Mr. and Mrs. Allan Shelden III Fund
http://www.dia.org/user_area/comping/1983.16-S1.jpg

Le fumeur**Jean Baptiste Carpeaux**

Date 1863
 Date Acquired 1975
 Department European Sculpture and Decorative Arts
 Medium Terracotta
 Dimensions 20 7/16 x 12 1/2 x 8 7/16 in. (51.9 x 31.8 x 21.4 cm) (Dimensions include base)
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund
http://www.dia.org/user_area/comping/75.86.jpg

Neapolitan Fisherboy**Jean Baptiste Carpeaux**

Date 1873
 Date Acquired 1982
 Department European Sculpture and Decorative Arts
 Medium Bronze
 Dimensions 35 1/4 x 17 1/2 x 21 in. (89.5 x 44.5 x 53.3 cm)
 Credit Gift of Dr. and Mrs. Coleman Mopper
http://www.dia.org/user_area/comping/F82.198-S1.jpg

Ugolino and his Children**Jean Baptiste Carpeaux**

Date 1860/1861
 Date Acquired 1971
 Department European Sculpture and Decorative Arts
 Medium Plaster
 Dimensions 20 3/4 x 14 1/4 x 11 1/4 in. (52.71 x 36.20 x 28.58 cm)
 Credit Founders Society Purchase, Miscellaneous Gifts Fund
http://www.dia.org/user_area/comping/71.399.jpg

Femme assise s'essuyant le cote gauche**Edgar Degas**

Date 1900/1905
 Date Acquired 1971
 Department European Sculpture and Decorative Arts
 Medium Bronze
 Dimensions 13 1/2 x 14 x 9 in. (34.29 x 35.56 x 22.86 cm)
 Credit Gift of Edward E. Rothman
http://www.dia.org/user_area/comping/71.78.jpg

Schoolgirl**Edgar Degas**

Date Modelled c. 1881; cast after 1917
 Date Acquired 1956
 Department European Sculpture and Decorative Arts
 Medium Bronze
 Dimensions 10 3/4 x 4 3/4 x 5 15/16 in. (27.31 x 12.07 x 15.08 cm)
 Credit Gift of Dr. and Mrs. George Kamperman
http://www.dia.org/user_area/comping/56.173.jpg

Spanish Dancer**Edgar Degas**

Date 1900
 Date Acquired 1969
 Department European Sculpture and Decorative Arts
 Medium Bronze, black patina
 Dimensions 17 x 6 3/4 x 8 5/8 in. (43.2 x 17.1 x 21.9 cm)
 Credit Gift of Robert H. Tannahill
http://www.dia.org/user_area/comping/69.302.jpg

La Petite Parisienne**Paul Gauguin**

Date 1881
 Date Acquired 1999
 Department European Sculpture and Decorative Arts
 Medium Patinated Plaster
 Dimensions 10 7/8 x 2 5/8 x 3 1/8 in. (27.62 x 6.67 x 7.94 cm)
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund
http://www.dia.org/user_area/comping/1999.59-S1.jpg

Hebe**Hubert Gerhard**

Date 1590
 Date Acquired 1959
 Department European Sculpture and Decorative Arts
 Medium Bronze
 Dimensions Bronze: 62 x 31.4 x 20.4 cm Bronze base: 15.4 cm square Marble socle: 14.8 cm high x 20.4 cm square
 Credit Gift of Anne and Henry Ford II
http://www.dia.org/user_area/comping/59.123.jpg

Seated Woman**Jean Leon Gerome**

Date 1890/1895
 Date Acquired 1997
 Department European Sculpture and Decorative Arts
 Medium Marble with original wax and polychromy
 Dimensions 17 x 13 3/4 x 13 3/4 in. (43.2 x 34.9 x 34.9 cm)
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund
http://www.dia.org/user_area/comping/1997.1-S1.jpg

Christ at the Column**Franz Ignaz Gunther**

Date 1754
 Date Acquired 1983
 Department European Sculpture and Decorative Arts
 Medium Lindenwood with polychrome decoration
 Dimensions 29 1/4 x 17 1/4 x 7 1/2 in. (74.5 x 44.0 x 19.1 cm) Base: 1 1/4 x 12 x 8 in. (3.2 x 30.5 x 20.3 cm)
 Credit Founders Society Purchase, Acquisitions Fund
http://www.dia.org/user_area/comping/1983.13-S1.jpg

Postmaster "Baron" Schmiedel**Johann Joachim Kaendler**

Date 1739
 Date Acquired 1959
 Department European Sculpture and Decorative Arts
 Medium Glazed hard-paste porcelain
 Dimensions 18 x 14 1/2 x 10 in. (45.7 x 36.8 x 25.4 cm)
 Credit Gift of Anne and Henry Ford II
http://www.dia.org/user_area/comping/59.296-S1.jpg

Joseph Froehlich, Court Jester of Augustus the Strong**Johann Gottlieb Kirchner**

Date 1729/1730
 Date Acquired 1959
 Department European Sculpture and Decorative Arts
 Medium Glazed hard-paste porcelain
 Dimensions 20 x 15 1/2 x 12 in. (50.8 x 39.4 x 30.5 cm)
 Credit Gift of Anne and Henry Ford II
http://www.dia.org/user_area/comping/59.295-S1.jpg

Seated Nude**Henri Matisse**

Date 1909
 Date Acquired 1970
 Department European Sculpture and Decorative Arts
 Medium Bronze, cast 1930
 Dimensions 11 1/2 x 6 1/8 x 8 1/2 in. (29.2 x 15.6 x 21.6 cm)
 Credit Bequest of Robert H. Tannahill
http://www.dia.org/user_area/comping/70.206.jpg

Madonna and Child**Nino Pisano**

Date 1350/1360
 Date Acquired 1927
 Department European Sculpture and Decorative Arts
 Medium Fine grained white marble with traces of polychromy and gilt
 Dimensions 30 x 11 x 6 1/4 in. (76.2 x 27.9 x 15.9 cm) Pedestal: 46 1/2 x 29 x 25 in.
 Credit Gift of Mr. and Mrs. Edsel B. Ford
http://www.dia.org/user_area/comping/27.150-S1.jpg

La blanchisseuse**Pierre Auguste Renoir**

Date 1916
 Date Acquired 1970
 Department European Sculpture and Decorative Arts
 Medium Bronze, dark patina
 Dimensions 13 1/4 x 7 1/4 x 12 in. (33.66 x 18.42 x 30.48 cm)
 Credit Bequest of Robert H. Tannahill
http://www.dia.org/user_area/comping/70.209.jpg

Head of a Youth**Andrea della Robbia**

Date Middle 15th/Early 16th Century
 Date Acquired 1943
 Department European Sculpture and Decorative Arts
 Medium Enameled terracotta
 Dimensions 22 x 6 1/2 in. (55.9 x 16.5 cm)
 Credit Gift of Henry Ford Hospital personnel in memory of Edsel B. Ford
http://www.dia.org/user_area/comping/43.477-S1.jpg

Madonna and Child**Andrea della Robbia**

Date 1490/1500
 Date Acquired 1945
 Department European Sculpture and Decorative Arts
 Medium Glazed terracotta
 Dimensions Without frame: 34 x 26 in. (86.4 x 66.0 cm) Overall dimensions with frame: 47 1/4 x 29 1/2 in. (120.0 x 74.9 cm)
 Credit Gift of Mr. and Mrs. Walter O. Briggs
http://www.dia.org/user_area/comping/45.514-S1.jpg

Aime Jules Dalou**Auguste Rodin**

Date 1883
 Date Acquired 1960
 Department European Sculpture and Decorative Arts
 Medium Bronze
 Dimensions 18 1/2 x 16 3/4 x 9 1/4 in. (47 x 42.5 x 23.5 cm)
 Credit Gift of Mr. and Mrs. Walter B. Ford II
http://www.dia.org/user_area/comping/60.1-S2.jpg

Baudelaire**Auguste Rodin**

Date 1898
 Date Acquired 1970
 Department European Sculpture and Decorative Arts
 Medium Bronze
 Dimensions 8 7/8 x 7 7/8 x 9 in. (22.5 x 20.0 x 22.9 cm)
 Credit Bequest of Robert H. Tannahill
http://www.dia.org/user_area/comping/70.210.jpg

Eve**Auguste Rodin**

Date 1881
 Date Acquired 1953
 Department European Sculpture and Decorative Arts
 Medium Bronze
 Dimensions Object: 68 1/2 x 21 x 24 in (174 x 53.3 x 61 cm)
 Credit Founders Society Purchase, General Membership Fund
http://www.dia.org/user_area/comping/53.145-S1.jpg

Head of Balzac**Auguste Rodin**

Date 1897
 Date Acquired 1994
 Department European Sculpture and Decorative Arts
 Medium Bronze
 Dimensions Overall: 9 13/16 x 6 7/8 x 6 5/8 in. (24.92 x 17.46 x 16.83 cm) Object: 7 x 6 7/8 x 6 5/8 in. (17.78 x 17.46 x 16.83 cm)
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund
http://www.dia.org/user_area/comping/1994.30.jpg

The Age of Bronze**Auguste Rodin**

Date 1876
 Date Acquired 1969
 Department European Sculpture and Decorative Arts
 Medium Bronze
 Dimensions 25 1/2 x 9 1/4 x 7 1/2 in. (64.8 x 23.7 x 19.1 cm)
 Credit Gift of Robert H. Tannahill
http://www.dia.org/user_area/comping/69.304.jpg

The Thinker**Auguste Rodin**

Date 1904
 Date Acquired 1922
 Department European Sculpture and Decorative Arts
 Medium Bronze
 Dimensions 79 x 51 1/4 x 55 1/4 in (200.7 x 130.2 x 140.3 cm) Weight: approximately 2,000 lbs
 Granite base weight: 12,000 lbs
 Credit Gift of Horace H. Rackham
http://www.dia.org/user_area/comping/22.143-S1.jpg

Vase of the Titans**Auguste Rodin**

Date 1877/1879
 Date Acquired 2003
 Department European Sculpture and Decorative Arts
 Medium Glazed polychromed terracotta
 Dimensions 28 3/8 x 19 3/4 x 19 3/4 in. (72.1 x 50.2 x 50.2 cm)
 Credit Museum Purchase, Robert H. Tannahill Foundation Fund
http://www.dia.org/user_area/comping/2003.32-D2.jpg

Departure of the Volunteers of 1792 (The Marseillaise)**Francois Rude**

Date 1835
 Date Acquired 2001
 Department European Sculpture and Decorative Arts
 Medium Original plaster model
 Dimensions Framed: 51 1/2 x 36 1/2 x 7 in. Depth including bracket mount at base: 10 1/2 in.
 42 x 24 1/2 x 7 in.
 Credit Founders Society Purchase, Robert H. Tannahill Fund
http://www.dia.org/user_area/comping/2001.67.jpg

The Lamentation**NA**

Date 1460
 Date Acquired 1961
 Department European Sculpture and Decorative Arts
 Medium Oak with traces of polychromy
 Dimensions 34 3/4 x 54 3/4 x 9 3/4 in. (88.3 x 141.6 x 24.8 cm) Pedestal: 47 (to deck) x 68 1/2 x 19 in. Total height: 91 in. (119.4 x 174 x 48.3 cm; 231.1 cm)
 Credit Gift of Mrs. Edsel B. Ford
http://www.dia.org/user_area/comping/61.164.jpg

Crozier Head: Saint Michael and the Dragon**NA**

Date 1210/1225
 Date Acquired 1959
 Department European Sculpture and Decorative Arts
 Medium Gilded copper with champleve enameling
 Dimensions Mounted: 16 1/4 x 6 3/4 x 4 1/2 in. (41.28 x 17.15 x 11.43 cm) Object: 12 3/4 x 6 x 3 in. (32.39 x 15.24 x 7.62 cm)
 Credit Gift of Anne and Henry Ford II
http://www.dia.org/user_area/comping/59.297-S1.jpg

Masterworks Catalogue

Modern & Contemporary Art

Study for Crouching Nude**Francis Bacon**

Date 1952
 Date Acquired NA
 Department NA
 Medium Oil and sand on canvas
 Dimensions 198.1 x 137.1 cm
 Credit Gift of Dr. Wilhelm R. Valentiner

http://upload.wikimedia.org/wikipedia/en/9/9b/Study_for_Crouching_Nude.jpeg

Sacrificial Meal**Max Beckmann**

Date 1947
 Date Acquired 1965
 Department Drawings and watercolors
 Medium Watercolor, pen and ink on paper (with a laid-like texture)
 Dimensions 50.17 cm x 31.12 cm
 Credit Bequest of John S. Newberry

<http://images.cdn.bridgemanart.com/api/1.0/image/600wm.DTR.0950340.7055475/427411.jpg>

Quadro Feroce (Ferocious Painting)**Enzo Cucchi**

Date 1980
 Date Acquired NA
 Department NA
 Medium Oil on canvas
 Dimensions 200.6 x 367 cm
 Credit Founders Society Purchase, Gift of Mrs. George Kamperman

<http://images.cdn.bridgemanart.com/api/1.0/image/600wm.DTR.1087110.7055475/114622.jpg>

Self Portrait**Otto Dix**

Date 1912
 Date Acquired NA
 Department NA
 Medium Oil on panel
 Dimensions 49.5 x 73.6 cm
 Credit Gift of Robert H. Tannahill

<http://uploads6.wikipaintings.org/images/otto-dix/self-portrait-1912.jpg!Blog.jpg>

Moonmad**Max Ernst**

Date 1944
 Date Acquired 1986
 Department European Modern Art to 1950
 Medium Painted and varnished plaster
 Dimensions 38 1/2 x 13 3/8 x 14 1/8 in. (97.8 x 34.0 x 35.9 cm)
 Credit Founders Society Purchase with funds from the Friends of Modern Art and the W. Hawkins Ferry Tribute Fund

http://www.dia.org/user_area/comping/1986.102.jpg

Blue Cadillac**Richard Estes**

Date 1967
 Date Acquired 1993
 Department Contemporary Art after 1950
 Medium Oil on canvas
 Dimensions 39 7/8 x 50 in. (101.3 x 127.0 cm)
 Credit Gift of Mr. and Mrs. Kenneth Eisenberg

http://www.dia.org/user_area/comping/1993.122.jpg

Welcome to 42nd Street (Victory Theatre)**Richard Estes**

Date 1968
 Date Acquired 1985
 Department Contemporary Art after 1950
 Medium Oil on masonite
 Dimensions 32 x 24 in. (81.3 x 61.0 cm) Framed: 32 3/4 x 24 3/4 x 1 1/2 in. (83.19 x 62.87 x 3.81 cm)
 Credit Founders Society Purchase with funds from the Friends of Modern Art in honor of the Detroit Institute of Arts Centennial

http://www.dia.org/user_area/comping/1985.30.jpg

Winter Landscape in Moonlight**Ernst Ludwig Kirchner**

Date 1919
 Date Acquired 1940
 Department European Modern Art to 1950
 Medium Oil on canvas
 Dimensions 47 1/2 x 47 1/2 in. (120.7 x 120.7 cm) Framed: 50 1/2 x 50 1/2 x 2 5/8 in. (128.3 x 128.3 x 6.7 cm)
 Credit Gift of Curt Valentin in memory of the artist on the occasion of Dr. William R. Valentin's 60th birthday

http://www.dia.org/user_area/comping/40.58-S1.jpg

Girl with a Doll**Oskar Kokoschka**

Date 1921
 Date Acquired 1963
 Department European Paintings
 Medium Oil on canvas
 Dimensions 91.44 cm x 81.28 cm
 Credit Bequest of Dr. William R. Valentiner
<http://arthistoryreference.com/me/2896.jpg>

Coffee**Henri Matisse**

Date 1916
 Date Acquired 1970
 Department European Modern Art to 1950
 Medium Oil on canvas
 Dimensions Canvas: 39 5/8 x 25 3/4 in. (100.6 x 65.4 cm) Framed: 50 3/8 x 36 5/8 x 3 3/4 in. (128.0 x 93.0 x 9.5 cm)
 Credit Bequest of Robert H. Tannahill
http://www.dia.org/user_area/comping/70.174-D1.jpg

L'Avaleur de Sabres**Henri Matisse**

Date 1943/1944
 Date Acquired 1948
 Department Prints, Drawings & Photographs
 Medium Pochoir printed in color on wove paper
 Dimensions Image: 15 3/8 x 11 7/8 in. (39.0 x 30.1 cm) Sheet: 16 3/4 x 25 3/4 in. (42.5 x 65.4 cm)
 Credit Gift of John S. Newberry
http://www.dia.org/user_area/comping/48.250.jpg

Plumed Hat**Henri Matisse**

Date 1919
 Date Acquired 1965
 Department Drawings and Watercolors
 Medium Graphite pencil on wove paper
 Dimensions 53 cm x 36.5 cm
 Credit Bequest of John S. Newberry
http://mediad.publicbroadcasting.net/p/michigan/files/styles/card_wide/public/201207/Matisse%20-%20The%20Plumed%20Hat.jpg

Poppies**Henri Matisse**

Date 1919
 Date Acquired 1970
 Department European Modern Art to 1950
 Medium Oil on canvas
 Dimensions 39 5/8 x 32 in. (100.6 x 81.3 cm) Framed: 47 5/8 x 40 1/4 x 3 5/8 in. (121.0 x 102.2 x 9.2 cm)
 Credit Bequest of Robert H. Tannahill
http://www.dia.org/user_area/comping/70.175-S1.jpg

The Wild Poppies**Henri Matisse**

Date 1953
 Date Acquired 1978
 Department European Modern Art to 1950
 Medium Gouache and charcoal on paper
 Dimensions Framed: 34 15/16 x 137 3/4 x 2 3/4 in. (88.8 x 349.9 x 7 cm) Three sheets, mounted: 31 1/2 x 134 5/8 in. (80.0 x 341.9 cm) Center sheet: 31 1/2 x 52 in. (80.0 x 132.1 cm) Right and left sheets: 31 1/2 x 27 3/4 in. (80.0 x 70.5 cm)
 Credit Founders Society Purchase (various funds)
http://www.dia.org/user_area/comping/78.31.jpg

The Wild Poppies**Henri Matisse**

Date 1969
 Date Acquired 1978
 Department European Modern Art to 1950
 Medium Stained and leaded glass
 Dimensions 33 3/8 x 137 3/4 in. (84.8 x 349.89 cm) five panes, in frame 160 lbs. (72.6 kg)
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund, Friends of Modern Art Fund; Gift of Mrs. Allan Shelden III through the Elizabeth, Allan and Warren Shelden Fund and Gift of Alice Kales Hartwick in memory of her husband Robert G. Hartwick; and public subscription
http://www.dia.org/user_area/comping/78.37.jpg

Self Portrait II**Joan Miró**

Date 1938
 Date Acquired 1966
 Department European Paintings
 Medium Oil on burlap
 Dimensions 129.54 cm x 195.58 cm
 Credit Gift of W. Hawkins Ferry
<https://pbs.twimg.com/media/BRpe80kCUAA-zw4.jpg>

Before, Again II**Joan Mitchell**

Date 1985
 Date Acquired 1988
 Department Contemporary Art after 1950
 Medium Oil on canvas
 Dimensions 110 x 78 3/4 x in. (200.0 cm x 279.4) Framed: 111 3/8 x 79 7/8 x 2 1/4 in. (282.9 x 203.1 x 5.7 cm)
 Credit Founders Society Purchase with funds given in memory of Henry Ford II by his sister, Josephine F. Ford

http://www.dia.org/user_area/comping/1988.18-S1.jpg

Reclining Figure**Henry Moore**

Date 1939
 Date Acquired 1988
 Department NA
 Medium Elmwood
 Dimensions NA
 Credit Founders Society Purchase with funds from the Dexter M. Ferry, Jr. Trustee Corporation

<https://www.nga.gov/exhibitions/2001/moore/390/fig10.jpg>

Be I**Barnett Newman**

Date 1970
 Date Acquired 1976
 Department NA
 Medium Acrylic on canvas
 Dimensions 213.4 x 283.2 cm
 Credit Founders Society Purchase, W. Hawkins Ferry Fund and Mr. and Mrs. Walter Buhl Ford II Fund

<http://uploads3.wikipaintings.org/images/barnett-newman/be-i-1970.jpg!Blog.jpg>

Alphabet/Good Humor**Claes Oldenburg**

Date 1975
 Date Acquired 1977
 Department Contemporary Art after 1950
 Medium Cast resin pated with polyurethane enamel; bronze, wood
 Dimensions 36 x 19 1/8 x 10 in. (91.4 x 48.6 x 25.4 cm)
 Credit Founders Society Purchase with funds from W. Hawkins Ferry

http://www.dia.org/user_area/comping/77.14.jpg

Alphabet/Good Humor - Cloth Study**Claes Oldenburg**

Date 1972/1973
 Date Acquired 1975
 Department Contemporary Art after 1950
 Medium Contemporary Art after 1950
 Dimensions 36 1/2 x 24 x 7 1/2 inches (92.7 x 49.5 x 19.1 cm)
 Credit Founders Society Purchase, Friends of Modern Art Fund, New Endowment Fund, James Pearson Duffy Fund, General Endowment Fund, B.M.C. Charitable Foundation Fund and Laura H. Murphy Fund

http://www.dia.org/user_area/comping/75.18.jpg

Inverted Q**Claes Oldenburg**

Date 1776
 Date Acquired 2002
 Department Contemporary Art after 1950
 Medium Cast resin
 Dimensions 18 x 17 1/2 x 15 3/4 in. (45.72 x 44.45 x 40.01 cm)
 Credit Gift of the SmithGroup, Inc.

http://www.dia.org/user_area/comping/2002.216-D1.jpg

Profile Airflow**Claes Oldenburg**

Date 1969
 Date Acquired 1970
 Department Contemporary Art after 1950
 Medium Cast polyurethane relief over two-color lithograph in aluminum frame
 Dimensions Object: 33 1/2 x 65 1/2 x 4 in. (85.1 x 166.4 x 10.2 cm) Framed: 36 3/8 x 68 3/8 x 6 1/4 in. (92.4 x 173.7 x 15.9 cm)
 Credit Founders Society Purchase, Friends of Modern Art Fund

http://www.dia.org/user_area/comping/70.651.jpg

The Italians**Judy Pfaff**

Date 1979-1985
 Date Acquired 1985
 Department Contemporary Art after 1950
 Medium Wood, metal, enamel
 Dimensions 92 x 184 x 104 in. (233.7 x 467.4 x 264.2 cm)
 Credit Founders Society Purchase, Kaye G. Frank Memorial Fund

http://www.dia.org/user_area/comping/1985.18.jpg

Orange Brown**Mark Rothko**

Date 1963
 Date Acquired 1965
 Department NA
 Medium Oil on canvas
 Dimensions 227.3 cm x 177.8 cm
 Credit Founders Society Purchase, W. Hawkins Ferry Fund
http://3.bp.blogspot.com/-f_aeq6xp6F8/ToYcwugwpYI/AAAAAAAAAXM/ZGYGa3i7XLc/s1600/mark-rothko-orange-brown.jpg

Water Lilies**Karl Schmidt-Rottluff**

Date 1934
 Date Acquired NA
 Department Drawings and Watercolors
 Medium Watercolor over black crayon on cream wove paper
 Dimensions 49.9 cm x 69.7 cm
 Credit Bequest of Robert H. Tannahill
http://amica.davidrumsey.com/luna/servlet/detail/AMICO~1~1~40386~51847:Water-Lilies?sort=INITIALSORT_CRN%2COCS%2CAMICOID&qvq=q:AMICOID%3DDIA_70.328%2B;sort:INITIALSORT_CRN%2COCS%2CAMICOID;lc:AMICO~1~1&mi=0&trs=1

Gracehoper**Tony Smith**

Date 1961
 Date Acquired 1972
 Department NA
 Medium Steel
 Dimensions 22.5 x 23 x 46 ft. Weight: 27 tons
 Credit Founders Society Purchase with funds from W. Hawkins Ferry and Mr. and Mrs. Walter Buhl Ford II Fund, Eleanor Clay Ford Fund, Marie and Alex Manoogian Fund and members of the Friends of Modern Art
http://imgick.mlive.com/home/mlive-media/width620/img/entertainment/detroit_impact/photo/13013170-mmmmain.jpg

Oranges on a Branch**Donald Sultan**

Date 1992
 Date Acquired 1994
 Department Contemporary Art after 1950
 Medium Tar, spackle, oil on tiles over masonite
 Dimensions Overall: 97 1/2 x 96 3/4 x 5 1/8 in. (247.65 x 245.75 x 13.02 cm)
 Credit Founders Society Purchase, Catherine Kresge Dewey Fund, and W. Hawkins Ferry Fund
http://www.dia.org/user_area/comping/1994.19-S1.jpg

Shadow Country**Yves Tanguy**

Date 1927

Date Acquired 1974

Department European Modern Art to 1950

Medium Oil on canvas

Dimensions Canvas: 39 x 31 5/8 in. (99.1 x 80.3 cm) Framed: 42 1/2 x 35 1/8 x 2 3/8 in. (108.0 x 89.2 x 6.0 cm)

Credit Gift of Lydia Winston Malbin

http://www.dia.org/user_area/comping/74.122-S1.jpg***Double Self Portrait*****Andy Warhol**

Date 1967

Date Acquired 1968

Department NA

Medium Screen print in paint on canvas

Dimensions NA

Credit Founders Society Purchase, Friends of Modern Art Fund

[http://2.bp.blogspot.com/-](http://2.bp.blogspot.com/-ltqTf988a0E/UG0QcwDHoVI/AAAAAAAAAMLo/21LyMjBftjQ/s1600/Scan002.jpg)[ltqTf988a0E/UG0QcwDHoVI/AAAAAAAAAMLo/21LyMjBftjQ/s1600/Scan002.jpg](http://2.bp.blogspot.com/-ltqTf988a0E/UG0QcwDHoVI/AAAAAAAAAMLo/21LyMjBftjQ/s1600/Scan002.jpg)

Masterworks Catalogue

African American Art

Change Your Luck**Robert Colescott**

Date 1988
 Date Acquired 2002
 Department African American Art
 Medium Acrylic on canvas
 Dimensions Canvas: 84 x 72 in. (213.4 x 182.9 cm) Framed: 84 3/4 x 72 3/4 x 2 5/8 in. (214 x 184.8 x 6.7 cm)
 Credit Museum Purchase, Friends of African and African American Art
http://www.dia.org/user_area/comping/2002.126-D1.jpg

Ellen's Isle, Loch Katrine**Robert S. Duncanson**

Date 1871
 Date Acquired 1980
 Department African American Art
 Medium Oil on canvas
 Dimensions Canvas: 28 1/2 x 49 in. (72.4 x 124.5 cm) Framed: 42.38 x 63.0 x 6.0 in. (107.6 x 160.0 x 15.0 cm)
 Credit Gift of the Estate of Ralzemond D. Parker
http://www.dia.org/user_area/comping/F80.215-S1.jpg

Fruit Piece**Robert S. Duncanson**

Date 1849
 Date Acquired 1957
 Department African American Art
 Medium Oil on canvas
 Dimensions 14 x 20 in. (35.7 x 50.8 cm) Framed: 21 1/8 x 27 x 3 1/8 in.
 Credit Gift of the Estates of Miss Elizabeth Gray Walker and Mr. Henry Lyster Walker
http://www.dia.org/user_area/comping/57.84.jpg

Uncle Tom and Little Eva**Robert S. Duncanson**

Date 1853
 Date Acquired 1949
 Department African American Art
 Medium Oil on canvas
 Dimensions Unframed: 27 1/4 x 38 1/4 in. (69.2 x 97.2 cm) Framed: 32 13/16 x 43 3/4 x 2 1/2 in. (83.3 x 111.1 x 6.4 cm)
 Credit Gift of Mrs. Jefferson Butler and Miss Grace R. Conover
http://www.dia.org/user_area/comping/49.498.jpg

William Berthelet**Robert S. Duncanson**

Date 1846
 Date Acquired 1952
 Department African American Art
 Medium Oil on canvas
 Dimensions 30 x 25 in. (76.2 x 63.5 cm) Framed: 38 3/4 x 33 5/8 x 3 1/2 in.
 Credit Gift of William T. Berthelet
http://www.dia.org/user_area/comping/52.207-S1.jpg

Gram**Sam Gilliam**

Date 1973
 Date Acquired 1986
 Department African American Art
 Medium Acrylic on canvas
 Dimensions 60 in. diam. x 1/16 - 1/8 (152.4 cm)
 Credit Gift of Patricia A. Fedor and Christopher T. Sortwell
http://www.dia.org/user_area/comping/1986.66-D1.jpg

The Arc Maker I & II**Sam Gilliam**

Date 1981
 Date Acquired 1983
 Department African American Art
 Medium Acrylic on canvas with collage
 Dimensions Overall: 75 x 213 x 1 1/2 in. (152.4 x 541.0 x 3.8 cm) Large panels: 75 x 80 1/4 x 1 1/2 in. (190.5 x 203.8 x 3.8 cm) Narrow panels: 72 1/4 x 26 1/4 x 1 1/2 in. (183.5 x 66.7 x 3.8 cm)
 Credit Gift of the Friends of African Art
http://www.dia.org/user_area/comping/1983.31-d1.jpg

Field Section**Richard Hunt**

Date 1972
 Date Acquired 1974
 Department African American Art
 Medium Steel and automotive parts
 Dimensions 92 1/2 x 31 x 52 in. (235.0 x 78.7 x 132.1 cm)
 Credit Founders Society Purchase, African Art Gallery Committee Fund
http://www.dia.org/user_area/comping/74.44.jpg

J.E. and the Uptown A's**Alvin Loving**

Date 1989
 Date Acquired 1989
 Department African American Art
 Medium Mixed media
 Dimensions Mounted: 84 x 60 x 3 7/8 in. (213.4 x 152.4 x 9.8 cm)
 Credit Founders Society Purchase, Modern Paintings General Fund and General Endowment Fund

http://www.dia.org/user_area/comping/1989.50.jpg

Night Ritual**Allie McGhee**

Date 1991
 Date Acquired 1995
 Department African American Art
 Medium Oil on canvas
 Dimensions 60 3/4 x 48 5/8 x 1 7/8 in. (154.3 x 115.9 x 4.8 cm) No Frame
 Credit Founders Society Purchase with funds from the Friends of Modern Art, the Friends of African and African-American Art, and the Twentieth Century Painting and Sculpture Fund

http://www.dia.org/user_area/comping/1995.5-S1.jpg

Autobiography: Air / CS560**Howardena Pindell**

Date 1988
 Date Acquired 2000
 Department African American Art
 Medium Acrylic, tempera, oil stick, blood, paper, polymer-photo transfer, and vinyl on canvas
 Dimensions 87 x 84 in. (221.0 x 213.4 cm)
 Credit Founders Society Purchase, W. Hawkins Ferry Fund, with funds from Joan and Armando Ortiz Foundation, Friends of Modern Art, Avery K. Williams, Lynn E. Weaver, Ronald Maurice Ollie, and Kimberly Moore

http://www.dia.org/user_area/comping/2000.44.jpg

Untitled**Martin Puryear**

Date 1997
 Date Acquired 1999
 Department African American Art
 Medium Wire mesh and pitch
 Dimensions 66 x 76 1/2 x 37 1/4 in. (167.6 x 194.3 x 94.6 cm)
 Credit Founders Society Purchase, W. Hawkins Ferry Fund, Chaim, Fanny, Louis, Benjamin, Anne and Florence Kaufman Memorial Trust, Andrew L. and Gayle Shaw Camden Contemporary and Decorative Arts Fund, Mary Moore Denison Fund, with funds from Friends of African and African American Art, Friends of Modern Art, Lynn and Stanley Day, Gilbert and Ann Hudson, Burt Aaron, Jeffrey T. Antaya, Desiree Cooper and Melvin Hollowell Jr., David Klein, Dr. Edward J. Littlejohn, and Nettie H. Seabrooks

http://www.dia.org/user_area/comping/1999.1.jpg

Blood/Sweat/Tears**Alison Saar**

Date 2005
 Date Acquired 2011
 Department African American Art
 Medium Wood, copper, bronze, paint and tar
 Dimensions 72 x 24 x 20 in.
 Credit Museum Purchase, W. Hawkins Ferry Fund
http://www.dia.org/user_area/comping/2011.2-d1.jpg

Gamin**Augusta Savage**

Date 1930
 Date Acquired 2001
 Department African American Art
 Medium Painted plaster
 Dimensions 9 1/4 x 4 1/2 x 3 1/2 in. (23.5 x 11.4 x 8.9 cm)
 Credit Founders Society Purchase with funds from Gilbert and Lila Silverman
http://www.dia.org/user_area/comping/2001.38-D1.jpg

Bathroom**Lorna Simpson**

Date 1998
 Date Acquired 2003
 Department African American Art
 Medium Serigraph on industrial felt
 Dimensions 26 1/8 x 26 1/8 x 1/4 in. (66.4 x 66.4 x 0.6 cm)
 Credit Gift of Burt Aaron in honor of Valerie Mercer
http://www.dia.org/user_area/comping/2003.26.1-D1.jpg

Coiffure**Lorna Simpson**

Date 1991
 Date Acquired 2001
 Department African American Art
 Medium Gelatin prints and plastic
 Dimensions Overall dimensions: 72 x 106 x 2 in. (182.9 x 269.2 x 5.1 cm)
 Credit Founders Society Purchase, Joan and Armando Ortiz Foundation
http://www.dia.org/user_area/comping/2001.9.A.jpg

Flight into Egypt**Henry Ossawa Tanner**

Date 1899
 Date Acquired 1969
 Department African American Art
 Medium Oil on canvas
 Dimensions Canvas: 19 3/4 x 25 1/2 in. (50.2 x 64.8 cm) Framed: 25.13 x 31.0 x 2.75 in. (63.8 x 78.7 x 7.0 cm)
 Credit Founders Society Purchase, African Art Gallery Committee Fund
http://www.dia.org/user_area/comping/69.452-D1.jpg

The Death of Camilla**Bob Thompson**

Date 1964
 Date Acquired 1983
 Department African American Art
 Medium Oil on canvas
 Dimensions Canvas: 18 x 24 1/8 in. (45.6 x 61.2 cm) Framed: 18 5/8 x 25 x 1 5/8 in. (47.3 x 63.5 x 4.1 cm)
 Credit Founders Society Purchase, Rollyn O. Krichbaum Memorial Fund
http://www.dia.org/user_area/comping/F1983.73-S1.jpg

Not Manet's Type**Carrie Weems**

Date 2001
 Date Acquired 2002
 Department African American Art
 Medium Photolithograph printed in black-brown ink on wove paper
 Dimensions Sheet: 40 x 20 in. (101.6 x 50.8 cm) Frame: 42 3/4 x 22 5/8 x 2 in. (108.6 x 57.7 x 5.1 cm)
 Credit Museum Purchase, Elizabeth P. Kirby Fund
http://www.dia.org/user_area/comping/2002.135-D1.jpg

The Flute Player**William Williams**

Date 1992
 Date Acquired 1999
 Department African American Art
 Medium Acrylic on canvas
 Dimensions Canvas: 84 x 54 in. (213.4 x 137.2 cm) Framed: 86 1/4 x 56 3/4 x 2 3/8 in. (219.1 x 144.2 x 6 cm)
 Credit Founders Society Purchase, Dr. and Mrs. George Kamperman Fund
http://www.dia.org/user_area/comping/1999.58-S1.jpg

Ancestral Memory**Hale Woodruff**

Date Mid 20th Century
 Date Acquired 1978
 Department African American Art
 Medium Oil on canvas
 Dimensions 60 1/8 x 52 1/8 in. (152.7 x 132.4 cm) Framed: 62 1/2 x 54 7/16 x 2 1/4 in. (158.8 x 138.3 x 4.8 cm)
 Credit Founders Society Purchase, African Art Gallery Committee Fund
http://www.dia.org/user_area/comping/78.87.jpg

The Art of the Negro: Artists (Study)**Hale Woodruff**

Date 1950/1951
 Date Acquired 2004
 Department African American Art
 Medium Oil on canvas
 Dimensions Canvas: 23 x 21 in. (58.4 x 53.3 cm) Framed: 29 1/2 x 27 9/16 x 2 9/16 in. (74.9 x 70.2 x 6.5 cm)
 Credit Museum Purchase, W. Hawkins Ferry Fund, Richard and Jane Manoogian Foundation, and Friends of African and African American Art
http://www.dia.org/user_area/comping/2004.14-D1.jpg

Masterworks Catalogue

Africa, Oceania & the Indigenous Americas

Epa Cult Mask**Bamgboye**

Date 1920/1930
 Date Acquired 1977
 Department Africa, Oceania & Indigenous Americas
 Medium Wood
 Dimensions Sight (object only): 48 x 19 1/2 x 20 1/2 in. (121.9 x 49.5 x 52 cm) Sight (overall with mount): 51 x 19 1/2 x 20 1/2 in. (129.5 x 49.5 x 52 cm)
 Credit Founders Society Purchase, Friends of African Art Fund
http://www.dia.org/user_area/comping/77.71-S1.jpg

Palace Door**Olowe of Ise**

Date 1920
 Date Acquired 1997
 Department Africa, Oceania & Indigenous Americas
 Medium Wood
 Dimensions As Displayed: 74 x 56 7/16 x 10 1/4 in. (188 x 143.4 x 31.1 cm)
 Credit Gift of Bethea and Irwin Green in honor of the 20th Anniversary of the Department of African, Oceanic and New World Cultures
http://www.dia.org/user_area/comping/1997.80.A.jpg

Asante Royal Gold Soul Washer's Badge**NA**

Date 20th Century
 Date Acquired 1990
 Department Africa, Oceania & Indigenous Americas
 Medium Hammered gold
 Dimensions 5/16 x 4 7/8 in. diam. (0.79 x 12.4 cm)
 Credit Founders Society Purchase with funds from Margaret H. Demant
http://www.dia.org/user_area/comping/1990.19.jpg

Bear Claw Necklace**NA**

Date 1835
 Date Acquired 1981
 Department Africa, Oceania & Indigenous Americas
 Medium Bear claws, fur, glass beads, ribbon, horsehair, and cloth
 Dimensions 67 1/2 x 14 x 4 in. (171.5 x 35.6 x 10.2 cm)
 Credit Founders Society Purchase with funds from Flint Ink Corporation
http://www.dia.org/user_area/comping/81.644.jpg

Horse and Rider**NA**

Date Early 17th Century
 Date Acquired 1992
 Department Africa, Oceania & Indigenous Americas
 Medium Bronze
 Dimensions Sight: 18 1/2 x 7 1/4 in.
 Credit Gift of Mrs. Walter B. Ford II
http://www.dia.org/user_area/comping/1992.290.jpg

Ceremonial Textile**NA**

Date 300/700
 Date Acquired 1977
 Department Africa, Oceania & Indigenous Americas
 Medium Alpaca yarns
 Dimensions Mounted: 48 1/2 x 118 1/2 x 1 7/8 in. (123.2 x 301 x 4.8 cm) 44 3/4 x 110 3/4 in. (113.7 x 281.3 cm)
 Credit Gift of Mr. and Mrs. Lee Hills
http://www.dia.org/user_area/comping/77.78.jpg

Embracing Couple**NA**

Date 700/900
 Date Acquired 1977
 Department Africa, Oceania & Indigenous Americas
 Medium Terracotta with pigments
 Dimensions 9 7/8 x 3 3/4 x 4 1/4 in. (25.3 x 9.5 x 10.8 cm)
 Credit Founders Society Purchase, Katherine Margaret Kay Bequest Fund and New Endowment Fund
http://www.dia.org/user_area/comping/77.49-D1.jpg

Gorget**NA**

Date 1775/1800
 Date Acquired 1981
 Department Africa, Oceania & Indigenous Americas
 Medium Toromiro wood
 Dimensions 9 3/8 x 24 1/4 x 1 1/4 in. (23.8 x 61.6 x 3.2 cm)
 Credit Founders Society Purchase, Henry Ford II Fund
http://www.dia.org/user_area/mini/81.698-S1.jpg

Standing Woman**NA**

Date 19th/20th Century
 Date Acquired 1970
 Department Africa, Oceania & Indigenous Americas
 Medium Wood, beads
 Dimensions 20 3/8 x 7 5/8 x 5 3/8 in. (51.8 x 19.4 x 13.7 cm)
 Credit Bequest of Robert H. Tannahill
http://www.dia.org/user_area/comping/70.95.jpg

Harp**NA**

Date 19th Century
 Date Acquired 1982
 Department Africa, Oceania & Indigenous Americas
 Medium Wood, hide, metal and beads
 Dimensions 21 1/4 x 17 5/8 x 7 3/4 in. (54 x 44.8 x 19.7 cm)
 Credit Founders Society Purchase, Henry Ford II Fund, Benson and Edith Ford Fund
http://www.dia.org/user_area/comping/82.29.jpg

Male Head**NA**

Date 332/30 BC
 Date Acquired 1925
 Department Africa, Oceania & Indigenous Americas
 Medium Carved limestone
 Dimensions Head affixed to small mount: 29 1/4 x 19 1/2 x 13 in. (74.3 x 49.5 x 33 cm) Small mount: 9 x 13 x 11 in. (22.9 x 33 x 27.9 cm) Large base: 42 1/2 x 16 x 12 in. (108 x 40.6 x 30.5 cm)
 Credit Gift of Dikran Kelekian
http://www.dia.org/user_area/comping/25.13.jpg

Kongo Nail Figure**NA**

Date 1875/1900
 Date Acquired 1976
 Department Africa, Oceania & Indigenous Americas
 Medium Wood with screws, nails, blades, cowrie shell and other materials
 Dimensions Sight: 46 x 18 1/2 x 14 1/4 in. (116.8 x 47 x 36.2 cm)
 Credit Founders Society Purchase, Eleanor Clay Ford Fund for African Art
http://www.dia.org/user_area/comping/76.79-S3.jpg

Mask**NA**

Date 1875/1925
 Date Acquired 1979
 Department Africa, Oceania & Indigenous Americas
 Medium Wood
 Dimensions 8 3/4 x 20 1/2 x 4 in. (22.2 x 52.07 x 10.2 cm)
 Credit Founders Society Purchase, Eleanor Clay Ford Fund for African Art
http://www.dia.org/user_area/comping/79.37-S1.jpg

Wearing Blanket**NA**

Date 1870
 Date Acquired 1987
 Department Africa, Oceania & Indigenous Americas
 Medium Wool, commercial and homespun yarns
 Dimensions 76 x 52 1/2 in. (193.0 x 133.4 cm)
 Credit Gift of the Descendants of Helen Weeks Winchester and Captain Harrison Samuel Weeks
http://www.dia.org/user_area/comping/1987.93-S1.jpg

Owo Ivory Bracelet**NA**

Date 16th/18th Century
 Date Acquired 1980
 Department Africa, Oceania & Indigenous Americas
 Medium Ivory
 Dimensions 1 1/4 x 4 5/16 in. diam. (3.2 x 11 cm)
 Credit Founders Society Purchase, Acquisitions Fund
http://www.dia.org/user_area/comping/80.42.jpg

Fragment of a Woman's Head**NA**

Date 2nd/4th Century
 Date Acquired 1935
 Department Africa, Oceania & Indigenous Americas
 Medium Wool, very lustrous
 Dimensions 6 3/8 x 4 3/4 in. Mount: 14 5/8 x 12 5/8 in. (16.5 x 13 cm)
 Credit Founders Society Purchase, Octavia W. Bates Fund
http://www.dia.org/user_area/comping/35.103-D1.jpg

Peruvian Tunic**NA**

Date 800/1000
 Date Acquired 1986
 Department Africa, Oceania & Indigenous Americas
 Medium Cotton and wool
 Dimensions 83 x 39 in. (210.8 x 99.1 cm)
 Credit Founders Society Purchase with funds from Lee and Tina Hills
http://www.dia.org/user_area/comping/1986.25-D1.jpg

Seated Scribe**NA**

Date 1391/1353 BC
 Date Acquired 1931
 Department Africa, Oceania & Indigenous Americas
 Medium Graywacke
 Dimensions 2 1/2 x 2 1/2 x 2 1/4 in. (6.4 x 6.4 x 5.7 cm)
 Credit Gift of Lillian Henkel Haass and Constance Haass
http://www.dia.org/user_area/comping/31.70.jpg

Shield**NA**

Date 1860/1868
 Date Acquired 1976
 Department Africa, Oceania & Indigenous Americas
 Medium Buffalo hide, deerskin, eagle feathers, owl feathers, brass hawkbells, pigment
 Dimensions 1 1/4 x 19 1/4 in. diam. (3.2 x 48.9 cm)
 Credit Gift of Detroit Scientific Association
http://www.dia.org/user_area/comping/76.144.jpg

The Book of the Dead of Nes-Min, Section 13**NA**

Date 4th/3rd Century BC
 Date Acquired 1988
 Department Africa, Oceania & Indigenous Americas
 Medium Ink on papyrus
 Dimensions Framed: 22 5/8 x 28 5/8 x 13/8 in. (57.5 x 72.7 x 3.5 cm)
 Credit Founders Society Purchase, Mr. and Mrs. Allan Shelden III Fund, Ralph Harman Booth Bequest Fund, and Hill Memorial Fund
http://www.dia.org/user_area/comping/1988.10.13-d1.jpg

Triptych: Icon of the Virgin Mary**NA**

Date Late 17th Century
 Date Acquired 2002
 Department Africa, Oceania & Indigenous Americas
 Medium Oil on olive wood panel
 Dimensions 19 x 23 1/8 x 1 in. (48.3 x 58.7 x 2.5 cm)
 Credit Museum Purchase, Friends of African and African American Art in honor of Michael Kan

http://www.dia.org/user_area/comping/2002.3-D1.jpg

Western Apache Basket**NA**

Date 1900
 Date Acquired 1979
 Department Africa, Oceania & Indigenous Americas
 Medium Willow, devil's claw, white wood
 Dimensions 27 7/8 x 23 in. diam. (70.8 x 58.4 cm)
 Credit Founders Society Purchase with funds from Mr. and Mrs. Peter W. Stroh and the Stroh Brewery Foundation Fund

http://www.dia.org/user_area/comping/79.179.jpg

Winged Object**NA**

Date 300
 Date Acquired 1983
 Department Africa, Oceania & Indigenous Americas
 Medium Walrus ivory
 Dimensions 7 3/8 in. (18.8 cm)
 Credit Founders Society Purchase, Mr. and Mrs. Peter W. Stroh and the Stroh Brewery Foundation Fund

http://www.dia.org/user_area/comping/1983.7.jpg

10-50010-11 D 0005 F1 10/1994 : F1 10/1994 : 10-04-99 D 105 6004

Attic Panathenaic Amphora**NA**

Date 375/370 BC
 Date Acquired 1950
 Department Greco-Roman and Ancient European
 Medium Clay
 Dimensions Vessel: 28 x 15 1/4 in. diam. (71.1 x 38.7 cm) Total with lid: 33 3/4 x 15 1/4 in. diam. (85.7 X 38.7 cm)
 Credit Founders Society Purchase, General Membership Fund
http://www.dia.org/user_area/comping/50.193.A-S3.jpg

Togate Statue of the Young Nero**NA**

Date 50 AD
 Date Acquired 1969
 Department Greco-Roman and Ancient European
 Medium Marble
 Dimensions Object only: 56 3/4 x 19 1/4 x 15 1/4 in. (144.1 x 48.9 x 38.7 cm) Base only: 36 1/4 x 20 1/2 x 20 1/2
 Credit Founders Society Purchase, Hill Memorial Fund, William H. Murphy Fund, Slovak Fund, Mr. and Mrs. Walter Buhl Ford II Fund, General Endowment Fund, Miscellaneous Gifts Fund, with contributions from Erick Bergmann, Benjamin Goldberg, C. J. Glasgow Company, Mr. and Mrs. Lester Gruber, J. M. Pincus Foundation, Mr. and Mrs. Richard A. Manoogian, and Mr. and Mrs. Theodore O. Yntema
http://www.dia.org/user_area/comping/69.218.jpg

Roman copy of Torso of Aphrodite, Venus Genetrix type**NA**

Date 1st Century AD
 Date Acquired 1974
 Department Greco-Roman and Ancient European
 Medium Marble
 Dimensions Overall with base: 63.0 x 24.0 x 24.0 in. (160.0 x 61.0 x 61.0 cm) Object Only: 58.0 x 25.0 x 17.25 in. (147.3 x 63.5 x 43.8 cm)
 Credit Founders Society Purchase with funds from Cristina and Henry Ford II
http://www.dia.org/user_area/comping/74.53.jpg

Volute Krater**NA**

Date 320/310 BC
 Date Acquired 1983
 Department Greco-Roman and Ancient European
 Medium Clay
 Dimensions Overall: 45 3/8 x 25 x 19 7/8 in. (115.3 x 63.5 x 50.7 cm)
 Credit Founders Society Purchase, Hill Memorial Fund, William H. Murphy Fund, Dr. and Mrs. Arthur R. Bloom Fund and Antiquaries Fund
http://www.dia.org/user_area/comping/1983.25.A-S3.1.jpg

Masterworks Catalogue

The Arts of Asia & the Islamic World

Grapevine
Choi Sokhwan

Date 1821
 Date Acquired 1988
 Department Asian Art
 Medium Ink and colors on paper
 Dimensions Image: 31 3/4 x 117 5/8 in. (80.6 x 298.8 cm) Overall: 68 7/8 x 128 in. (174.9 x 325.1 cm)
 Credit Founders Society Purchase with funds from the Korean Community, New Endowment Fund, Henry Ford II Fund, Benson and Edith Ford Fund, Mr. and Mrs. Walter Buhl Ford II Fund, J. Lawrence Buell, Jr. Fund, L. A. Young Fund, and G. Albert Lyon Foundation Fund

http://www.dia.org/user_area/comping/1988.62.jpg

Freehand Copy of Zhang Xu's Writing of the Stone Record
Dong Qichang

Date Late 16th/Mid 17th Century
 Date Acquired 1977
 Department Asian Art
 Medium Ink on silk
 Dimensions 10 1/2 x 129 1/4 in. (26.7 x 328.3 cm) Entire scroll height: 10 5/8 in.
 Credit Founders Society Purchase, Henry Ford II Fund

http://www.dia.org/user_area/comping/77.63-D5.jpg

Bodhisattva Padmapani
NA

Date 200/400
 Date Acquired 2006
 Department Asian Art
 Medium Gray schist
 Dimensions 20 3/4 x 16 1/2 x 8 in.
 Credit Museum Purchase, Ernest and Rosemarie Kanzler Foundation Fund, Hill Memorial Fund, Cleo and Lester Gruber Fund, William H. Murphy Fund, and Dr. and Mrs. Arthur Bloom Fund

http://www.dia.org/user_area/comping/2006.109-D4.jpg

Entertainments of the Four Seasons in Kyoto
Okyo Maruyama & Munenao Takahashi

Date 18th Century
 Date Acquired 1983
 Department Asian Art
 Medium Ink on paper
 Dimensions 11 1/4 x 555 3/8 in. (28.5 x 1,410.6 cm)
 Credit Founders Society Purchase, Edsel and Eleanor Ford Exhibition and Acquisition Fund, Alan and Marianne Schwartz Fund with funds from Michigan National Corporation, Mrs. Howard J. Stoddard and Mr. and Mrs. Stanford C. Stoddard

http://www.dia.org/user_area/comping/1983.21.jpg

Early Autumn**Qian Xuan**

Date 13th Century
 Date Acquired 1929
 Department Asian Art
 Medium Ink and colors on paper
 Dimensions 10 1/2 x 47 1/2 in. (26.7 x 120.7 cm) Entire scroll height: 12 3/16 in.
 Credit Founders Society Purchase, General Membership Fund
http://www.dia.org/user_area/comping/29.1-S1.jpg

Ode to the Pomegranate and Melon Vine**Shen Zhou & Wang Ao**

Date 1506/1509
 Date Acquired 1940
 Department Asian Art
 Medium Ink and colors on paper
 Dimensions Image: 59 3/16 x 31 in. Overall scroll including hanging fabric and bottom roller: 111 5/8 x 41 in. (280.7 x 104.1 cm)
 Credit Founders Society Purchase with funds from Mr. and Mrs. Edgar B. Whitcomb
http://www.dia.org/user_area/comping/40.161-S1.jpg

Reeds and Cranes**Suzuki Kiitsu**

Date 19th Century
 Date Acquired 1979
 Department Asian Art
 Medium Colors on gilded silk
 Dimensions 69 7/8 x 145 1/4 in. (177.5 x 369.0 cm)
 Credit Founders Society Purchase with funds from the Gerald W. Chamberlin Foundation, Inc., Mr. and Mrs. Charles M. Endicott, Mrs. Howard J. Stoddard, Mr. Howard P. Stoddard and Mr. and Mrs. Stanford C. Stoddard
http://www.dia.org/user_area/comping/79.28.1-S1.jpg

The First Poem on the Red Cliff**Wen Zhengming**

Date 1558
 Date Acquired 1976
 Department Asian Art
 Medium Ink on paper
 Dimensions Image: 55 3/8 x 13 in. (140.7 x 33.0 cm) Overall scroll including hanging fabric and bottom roller: 95 5/8 x 23 1/4 in. (242.9 x 59.1 cm)
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund
http://www.dia.org/user_area/comping/76.3.jpg

Folio from the Great Mongol Shahnama: Ardashir Battles Bahman, Son of Ardavan

NA

Date 1335
 Date Acquired 1935
 Department Islamic Art
 Medium Ink, colors and gold on paper
 Dimensions Sheet: 23 1/4 x 15 1/4 in. (59.1 x 38.7 cm) Image size: 6 3/4 x 11 1/2 in. (17.1 x 29.2 cm)
 Credit Founders Society Purchase, Edsel B. Ford Fund
http://www.dia.org/user_area/comping/35.54-D1.jpg

Snake-Dragon, Symbol of Marduk, The Patron God of Babylon Panel From the Ishtar Gate

NA

Date 604/562 BC
 Date Acquired 1931
 Department Ancient Near Eastern Art
 Medium Terracotta glazed and molded bricks
 Dimensions 45 1/2 x 65 3/4 in. (115.6 x 167.0 cm)
 Credit Founders Society Purchase, General Membership Fund
http://www.dia.org/user_area/comping/31.25-S1.jpg

Full Moon Jar

NA

Date Early 17th Century
 Date Acquired 1984
 Department Asian Art
 Medium Porcelain with glaze
 Dimensions 14 1/2 x 14 1/2 in. (36.8 x 36.8 cm)
 Credit Founders Society Purchase, G. Albert Lyon Fund and L.A. Young Fund, with additional funds from Mrs. George Endicott and Mr. and Mrs. Charles M. Endicott
http://www.dia.org/user_area/comping/1984.2.jpg

Gudea of Lagash

NA

Date 2141/2122 BC
 Date Acquired 1982
 Department Ancient Near Eastern Art
 Medium Paragonite
 Dimensions 15 1/2 x 5 1/4 x 2 1/2 in. (39.37 x 13.34 x 6.35 cm)
 Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund
http://www.dia.org/user_area/comping/82.64.jpg

Head of Buddha**NA**

Date 9th Century
 Date Acquired 1988
 Department Asian Art
 Medium Cast iron
 Dimensions 22 1/2 x 16 1/2 x 15 1/2 in. (57.0 x 42.0 x 39.5 cm)
 Credit Founders Society Purchase with funds from an anonymous bequest, the Joseph H. Boyer Memorial Fund, Macauley Fund, K. T. Keller Fund, G. Albert Lyon Foundation Fund, L. A. Young Fund, funds from an anonymous donor, Michigan Bell an Ameritech Company, Dr. and Mrs. Chan Kee Park, Simeon H. Stoddard, Mrs. Charles M. Endicott, an anonymous donor, Lee and Tina Hills, Dr. and Mrs. Kyung Soo Kim, Dr. and Mrs. Byung Soon Lee, Detroit Edison Foundation, Mr. and Mrs. Theodore Souris, Mr. and Mrs. Karel Bass, the Mr. and Mrs. Walter Buhl Ford II Fund, Dr. and Mrs. John Balian, Mr. and Mrs. Phillip L. Bittker, Gerald W. Chamberlin Foundation, Inc., Hilda R. Ettenheimer, Mr. and Mrs. Oscar Feldman, Thomas G. Jordan, Mr. and Mrs. Alan M. Kiriluk, Larson Family Foundation, Dr. and Mrs. Kyung Woong Moon, Mr. and Mrs. Morton L. Scholnick, Alan and Marianne Schwartz, The Stroh Foundation, Mr. and Mrs. Robert S. Taubman, Mrs. Charles C. Andrews, Mrs. George M. Endicott, Howard and Marion Gifford, Dr. and Mrs. Reginald Harnett, Dr. and Mrs. Kim K. Lie, Hon. and Mrs. Joseph M. Impastato, Mr. and Mrs. Peter W. Stroh, and other contributors

http://www.dia.org/user_area/comping/1988.1.jpg

Jewel Box Inscribed "Amir Bukhara"**NA**

Date 1909
 Date Acquired 1974
 Department Islamic Art
 Medium White-gold, copper, gold, niello, enamel, rubies, diamonds, lead crystal, velvet textile
 Dimensions 9 x 16 x 11 3/8 in. (22.9 x 40.6 x 28.9 cm) Storage box: 10 3/8 x 17 3/4 x 13
 Credit Gift of Mr. and Mrs. Lester F. Ruwe

http://www.dia.org/user_area/comping/F74.21.jpg

Manuscript of the "Perfection of Transcendent Wisdom in Eight Thousand Verese" Text**NA**

Date 12th Century
 Date Acquired 1927
 Department Asian Art
 Medium Ink and colors on palm leaves and wood
 Dimensions 2 1/4 x 18 1/2 in. (5.7 x 47.0 cm)
 Credit Gift of P. Jackson Higgs

http://www.dia.org/user_area/comping/27.586.126b-d1.jpg

Noh Theater Robe, Surihaku Type**NA**

Date 18th Century
 Date Acquired 1983
 Department Asian Art
 Medium Gold and silver foil, silk
 Dimensions Height x width from sleeve to sleeve: 50 7/8 x 48 1/4 in. (129.2 x 122.6 cm)
 Credit Founders Society Purchase, Acquisitions Fund
http://www.dia.org/user_area/comping/1983.3.jpg

Parvati**NA**

Date 13th Century
 Date Acquired 1941
 Department Asian Art
 Medium Bronze
 Dimensions Object: 40 3/4 x 15 3/4 x 14 1/4 in. (103.5 x 40.0 x 36.2 cm)
 Credit Founders Society Purchase, Sarah Bacon Hill Fund
http://www.dia.org/user_area/comping/41.81.jpg

Pillow**NA**

Date Late 12th Century
 Date Acquired 1980
 Department Asian Art
 Medium Stoneware with slip and celadon glaze
 Dimensions 4 3/4 x 9 1/2 x 3 in. (12.0 x 24.1 x 7.6 cm)
 Credit Founders Society Purchase, New Endowment Fund and Benson and Edith Ford Fund
http://www.dia.org/user_area/comping/80.39.jpg

Qur'an Folio**NA**

Date 1450/1500
 Date Acquired 1994
 Department Islamic Art
 Medium Ink, colors and gold on paper
 Dimensions 14 x 10 1/4 in.
 Credit Founders Society Purchase with funds from Mrs. Charles C. Andrews, Charles F. and Lynn D. Clippert, Mr. and Mrs. Conrad J. Clippert, Mr. and Mrs. George H. Clippert, Carolyn C. Davison, Edith H. Dempsey, Carolyn M. Donald, Charles R. Moon and Jacqueline M. Flayer, Mrs. Gaylord W. Gillis, Jr., Erwin H. Haass, Frederick E. Haass, Mr. and Mrs. Robert L. Hicks, Mr. and Mr. William H. Juchartz, Elizabeth F. Lyon, Mr. and Mrs. Lorne S. MacDonald, Mrs. George R. McMullen, Mr. and Mrs. W. James Moore, Helen Kirk Wright, the Ancient Art General Fund, and the Antiquaries, in memory of Hermine Clippert
http://www.dia.org/user_area/comping/1994.97.jpg

Achaemenid Persian Spearman

NA

Date 5th Century BC

Date Acquired 1978

Department Ancient Near Eastern Art

Medium Limestone

Dimensions 10 3/8 x 11 5/8 in. (26.4 x 29.5 cm)

Credit Founders Society Purchase, Robert H. Tannahill Foundation Fund

http://www.dia.org/user_area/comping/78.47.jpg

Appendix

Christie's Appraisal

Fair Market Value for Financial Planning

Property Belonging to

City of Detroit
c/o Ken Buckfire
Miller Buckfire & Co., LLC
601 Lexington Avenue, 22nd Floor
New York, NY 10022
USA

17 December 2013



Christie's Appraisals, Inc.

20 Rockefeller Plaza, New York, NY 10020

phone 212 636 2400 fax 212 636 2370

www.christies.com

Summary

Phase 1	Fair Market Value Range	# of Objects
19th Century European Art	\$2,000,000–3,000,000	1
20th Century Decorative Art & Design	\$410,500–824,000	9
African & Oceanic Art	\$850,000–1,600,000	2
American Art	\$12,220,000–25,870,000	17
American Furniture & Decorative Arts	\$120,000–218,000	8
American Indian Art	\$300,000–500,000	8
Antiquities	\$2,272,400–6,187,800	26
Architectural Elements	\$1,185,800–2,358,500	68
Chinese Ceramics & Works of Art	\$600,000–1,300,000	2
European Furniture, Sculpture and Decorative Objects	\$3,442,000–7,833,500	57
Impressionist & Modern Art	\$172,470,000–328,420,000	25
Indian & Southeast Asian Art	\$2,000,000–4,000,000	1
Islamic Art	\$3,021,150–7,378,400	44
Old Master Paintings	\$219,230,000–412,190,000	36
Porcelain, European Ceramics & Glass	\$1,308,000–3,268,000	9
Post-War & Contemporary Art	\$33,000–45,000	2
Pre-Columbian Art	\$40,000–60,000	1
Prints & Multiples	\$15,000–25,000	1

Summary

Silver & Objects of Vertu	\$55,000–89,000	9
	\$421,572,850–805,167,200	326
Phase 2		
20th Century Decorative Art & Design	\$200,000–400,000	1
African & Oceanic Art	\$400,000–660,000	4
American Art	\$3,050,000–6,510,000	9
American Indian Art	\$40,000–60,000	1
Antiquities	\$290,000–1,165,000	9
Books & Manuscripts	\$125,000–300,000	7
Chinese Ceramics & Works of Art	\$2,130,000–5,030,000	13
Chinese Paintings	\$1,000,000–1,800,000	2
European Furniture, Sculpture and Decorative Objects	\$110,000–270,000	3
Japanese Art	\$280,000–410,000	5
Impressionist & Modern Art	\$5,195,000–10,570,000	27
Indian & Southeast Asian Art	\$770,000–1,300,000	3
Islamic Art	\$175,000–300,000	3
Modern British Art	\$250,000–600,000	1
Old Master Drawings	\$12,100,000–20,180,000	3
Old Master Paintings	\$2,330,000–4,360,000	19

Summary

Prints & Multiples	\$345,000-535,000	7
Russian Art	\$830,000-1,350,000	2
	\$29,620,000-55,800,000	119
Phase 3		
	\$3,085,145-6,030,040	1,296
<hr/>		
TOTAL	\$454,277,995-866,997,240	1,741

In order to determine the appraised value, Christie's appraisers used the "market data approach," which compares the subject work to similar works and makes appropriate adjustments. The lower number in the value range for each work we appraised represents a conservative price at which the property would change hands between a willing buyer and a willing seller in the relevant marketplace, and the higher number in the range represents the most advantageous price at which the property would change hands between a willing buyer and a willing seller in the relevant marketplace. Christie's has made no assumptions about the sale process, nor did we take into consideration any commissions, buyer's premiums, or potential financial agreement between the buyer, seller and/or venue that would affect the final price realized. We have not assumed any volume discounts.

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Fair Market Value for Financial Planning

Property Belonging to

City of Detroit
c/o Ken Buckfire
Miller Buckfire & Co., LLC
601 Lexington Avenue, 22nd Floor
New York, NY 10022
USA

Phase 1

19th Century European Art

27.202	<p>1. GUSTAVE COURBET (1819-1877) <i>Femme nue dormant pres d'un ruisseau</i> signed 'G. Courbet' (lower left) oil on canvas 32 x 25 1/2 in. Painted in 1845</p> <p>LITERATURE: R. Fernier, <i>La vie et l'oeuvre de Gustave Courbet, Catalogue raisonné</i>, Vol. I, Paris, 1977, p. 36, no. 59, (illustrated). (Assumes that the recognized authority on the artist would confirm attribution) (Not seen in person; appraised from photographs)</p>	<p>\$2,000,000-3,000,000</p>
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Phase 1

20th Century Decorative Art & Design

2008.5	2. GEORGES DE FEURE (1868-1943) <i>A VASE, 1903</i> glazed porcelain, executed by Gerard, Dufraisieux and Abbot 9 1/2 in. high	\$3,000-7,000
26.404	3. SIMON GATE (1916-1945) <i>A VASE, 1925</i> clear and frosted glass 12 1/4 in. high; 51 3/4 in. wide; 81 7/8 in. deep	\$500-2,000
1994.78.A-E	4. GREENE & GREENE <i>A DINING TABLE WITH FOUR TABLE LEAVES FOR THE BLACKER HOUSE, 1907/1909</i> mahogany, ebony, with copper, pewter and mother-of-pearl inlay, executed by John and Peter Hall 29 3/4 in. high	\$200,000-400,000
2007.145	5. CHARLES RENNIE MACKINTOSH (1868-1928) <i>A CHAIR FOR THE ARGYLE STREET TEA ROOMS, CIRCA 1897</i> oak, with reproduction horsehair seat 54 in. high	\$200,000-400,000
1993.24	6. C.F.A. VOYSEY (1857-1941) <i>AN ARM CHAIR, 1902</i> oak, rush seat 39 7/8 in. high	\$7,000-15,000

(5)

Phase 1

African & Oceanic Art

- 25.183.A, B 7. **A KNIFE CASE, PROBABLY KONGO-PORTUGUESE** **\$700,000-1,200,000**
ANGOLA/DEMOCRATIC REPUBLIC OF CONGO, 16TH-18TH CENTURY
ivory
10 in. high

(Assumes ivory meets all age and import requirements to trade freely within the United States)

(Not seen in person; appraised from photographs)
- 26.180 8. **A BENIN COMMEMORATIVE PORTRAIT OF A QUEEN MOTHER** **\$150,000-400,000**
NIGERIA, CIRCA 19TH CENTURY (LATE PERIOD)
copper alloy (bronze), cast
21 in. high

(Not seen in person; appraised from photographs)

Phase 1

American Art

44.165	<p>9.</p> <p>WASHINGTON ALLSTON (1779-1843)</p> <p><i>The Flight of Florimell</i> oil on canvas 36 x 28 in. Painted in 1819</p>	\$200,000-500,000
16.5	<p>10.</p> <p>WILLIAM MERRITT CHASE (1849-1916)</p> <p><i>The Yield of the Waters (A Fishmarket in Venice)</i> signed 'Wm. M. Chase' (upper left) oil on canvas 49 x 65 in. Painted in 1878</p> <p>LITERATURE: R.G. Pisano, <i>William Merritt Chase: Still Lifes, Interiors, Figures, Copies of Old Masters, and Drawings</i>, Vol. 4, New Haven, Connecticut, 2010, p. 13, no. SL. 22, (illustrated).</p>	\$400,000-700,000
29.260	<p>11.</p> <p>WILLIAM MERRITT CHASE (1849-1916)</p> <p><i>The Whistling Boy</i> signed and dated 'Wm. M. Chase München 1875' (lower left) oil on canvas 32 x 16 1/2 in. Painted in 1875</p> <p>LITERATURE: R.G. Pisano, <i>William Merritt Chase: Portraits in Oil</i>, Vol. 2, New Haven, Connecticut, 2006, p. 9, no. OP. 23 (illustrated).</p>	\$1,000,000-3,000,000

Phase 1

American Art

30.296	<p>12.</p> <p>THOMAS COWPERTHWAIT EAKINS (1844-1916)</p> <p><i>Dr. Horatio C. Wood</i> signed 'Eakins' (lower right) oil on canvas 64 x 50 in. Painted in 1886</p> <p>LITERATURE: L. Goodrich, <i>Thomas Eakins: His Life and Work</i>, New York, 1933, p. 181, no. 239.</p>	\$1,500,000-3,500,000
30.322	<p>13.</p> <p>WILLIAM JAMES GLACKENS (1870-1938)</p> <p><i>The Promenade</i> oil on canvas 32 x 25 3/4 in. Painted in 1927</p>	\$300,000-700,000
11.5	<p>14.</p> <p>CHILDE HASSAM (1859-1935)</p> <p><i>Place Centrale and Fort Cabanas, Havana</i> signed and dated 'Childe Hassam / Havana 1895' (lower right) oil on canvas 21 1/4 x 26 1/4 in. Painted in 1895</p> <p>(Assumes that the recognized authority on the artist would confirm attribution)</p>	\$400,000-700,000

Phase 1

American Art

19.148	<p>15. ROBERT HENRI (1865-1929) <i>The Young Girl</i> signed 'Robert Henri' (lower left) oil on canvas 41 x 33 in. Painted in 1915</p>	\$500,000-1,000,000
19.149	<p>16. ROBERT HENRI (1865-1929) <i>The Beach Hat</i> signed 'Robert Henri' (lower left) oil on canvas 24 x 20 in. Painted in 1914</p>	\$400,000-800,000
19.150	<p>17. ROBERT HENRI (1865-1929) <i>Boy with a Plaid Scarf</i> signed 'Robert Henri' (lower right) oil on canvas 24 x 20 in. Painted in 1916</p>	\$400,000-700,000
14.5	<p>18. JONAS LIE (1880-1940) <i>Culebra Cut</i> signed 'Jonas Lie' (lower left) oil on canvas 50 x 60 in. Painted in 1913</p>	\$300,000-600,000

Phase 1

American Art

25.6	<p>19. GEORGE BENJAMIN LUKS (1867-1933) <i>Three Top Sergeants</i> signed 'George Luks' (lower right) oil on canvas 30 x 36 in. Painted in 1925</p>	\$800,000-2,000,000
2001.36	<p>20. SEVERIN ROESEN (1815-1872) <i>Flowers</i> signed 'S. Roesen' (lower left) oil on canvas 35 3/4 x 28 1/2 in. (oval) Painted <i>circa</i> 1865</p>	\$250,000-500,000
1993.18	<p>21. JOHN SINGER SARGENT (1856-1925) <i>Mosquito Nets</i> oil on canvas 22 1/2 x 28 1/4 in. Painted in 1908</p> <p>(Assumes that the recognized authority on the artist would confirm attribution)</p>	\$4,500,000-8,000,000

Phase 1

American Art

- 21.72 22. **JOHN SINGER SARGENT (1856-1925)** **\$1,200,000-3,000,000**
- Home Fields*
signed and inscribed 'To my friend Branley / John S.
Sargent' (lower left)
oil on canvas
28 3/4 x 38 in.
Painted *circa* 1885
- LITERATURE:**
R. Ormond and E. Kilmurray, *John Singer Sargent: Figures and Landscapes, 1883-1899, Complete Paintings*, Vol. V, New Haven, Connecticut, 2010, pp. 104-105, no. 856, (illustrated).
- 26.89 23. **THOMAS SULLY (1783-1872)** **\$25,000-50,000**
- Dr. Edward Hudson*
oil on canvas
30 x 25 in.
Painted in 1810
- LITERATURE:**
E. Biddle and M. Fielding, *The Life and Works of Thomas Sully, 1783-1872*, Philadelphia, Pennsylvania, 1921, p. 181, no. 836.
- 26.90 24. **THOMAS SULLY (1783-1872)** **\$30,000-80,000**
- Mrs. Edward Hudson*
oil on canvas
30 x 25 in.
Painted in 1814
- LITERATURE:**
E. Biddle and M. Fielding, *The Life and Works of Thomas Sully, 1783-1872*, Philadelphia, Pennsylvania, 1921, p. 181, no. 840.

Phase 1

American Art

29.259	25. ALEXANDER HELWIG WYANT (1836-1892) <i>Summer Landscape</i> signed 'A.H. Wyant' (lower right) oil on canvas 20 x 29 in. Executed in 1889	\$15,000-40,000
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Phase 1

American Furniture & Decorative Arts

27.573	26. AN ASH, HICKORY AND RUSH ARM CHAIR MASSACHUSETTS, 1640-1660 42 1/2 in. high	\$15,000-30,000
28.141	27. A RED MAPLE GATELEG TABLE CIRCA 1700 27 5/8 in. high; 53 1/2 in. wide; 45 1/2 in. deep	\$20,000-40,000
29.250	28. A MAPLE, HICKORY AND RUSH ARM CHAIR WILLIAM SAVERY, CIRCA 1750 46 in. high	\$20,000-40,000
29.252	29. A WOOD FRAMED MIRROR JOHN E. ELLIOT, CIRCA 1765 62 7/8 in. high	\$5,000-10,000
47.82	30. A PINE AND BRASS TAUNTON CHEST ROBERT CROSMAN, CIRCA 1736 31 1/4 in. high; 35 3/4 in. wide; 17 1/2 in. deep	\$50,000-80,000
1994.3.AB	31. A GILT-BRONZE, MARBLE, AND WHEELCUT OVERLAID LEAD GLASS LAMP WITH SHADE BOSTON & SANDWICH GLASS COMPANY, CIRCA 1865 38 3/4 in. high	\$8,000-12,000

Phase 1

American Furniture & Decorative Arts

32.
1994.94.1A, B, **A PRESSED LEAD GLASS JEWEL CASKET** **\$1,000-3,000**
1994.94.2 BOSTON & SANDWICH GLASS COMPANY, 1826-
1888
5 3/4 in. high

Together with a pressed glass underplate, Boston &
Sandwich Glass Company, 1835-1840
8 3/8 in. wide

(2)

33.
1996.13 **A PRESSED LEAD GLASS LACY COMPOTE** **\$1,000-3,000**
BOSTON & SANDWICH GLASS COMPANY, 1835-
1840
7 5/8 in. high

Phase 1

American Indian Art

47.397.A-G	34. A CARVED WOOD HOUSE PANEL IN THE FORM OF A DOUBLE-HEADED SERPENT DICK PRICE, BRITISH COLUMBIA, CIRCA 1927 46 in. high	\$100,000-150,000
	(7)	
51.9	35. A WOODEN BOWL IN THE FORM OF A BEAVER OJIBWA, LATE 18TH CENTURY 6 1/2 in. high	\$200,000-350,000

Phase 1

Antiquities

24.11	<p>36.</p> <p>A CORINTHIAN BLACK-FIGURED ALABASTRON</p> <p>CIRCA 590-570 B.C.</p> <p>8 3/4 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$8,500-15,000
24.12	<p>37.</p> <p>A CORINTHIAN BLACK-FIGURED ARYBALLOS</p> <p>ATTRIBUTED TO THE PAINTER OF THE LOWERING BULLS, CIRCA 600 B.C.</p> <p>4 3/16 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$7,500-12,000
24.13	<p>38.</p> <p>AN ATTIC RED-FIGURED STAMNOS DEPICTING APHRODITE, HERA AND HERMES</p> <p>ATTRIBUTED TO THE TYSKIEWICZ PAINTER, CIRCA 480-470 B.C.</p> <p>14 3/4 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$80,000-150,000

Phase 1

Antiquities

24.98	<p>39.</p> <p>AN EGYPTIAN LIMESTONE RELIEF WITH MOURNERS AND FUNERAL MEATS NEW KINGDOM, LATE 18TH DYNASTY, CIRCA 1340 B.C. 21 in. high; 10 3/4 in. wide; 2 3/8 in. deep</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$75,000–200,000
24.113	<p>40.</p> <p>A GREEK MARBLE DRAPED FEMALE FIGURE HELLENISTIC PERIOD, CIRCA 2ND/1ST CENTURY B.C. 71 in. high; 26 in. wide; 19 1/2 in. deep</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$200,000–650,000
24.120	<p>41.</p> <p>AN ATTIC RED-FIGURED COLUMN-KRATER ATTRIBUTED TO THE LENINGRAD PAINTER, CIRCA 5TH CENTURY B.C. 15 5/8 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$40,000–100,000
24.127	<p>42.</p> <p>AN ATTIC BLACK-FIGURED AMPHORA ATTRIBUTED TO THE CIRCLE OF THE SWING PAINTER, CIRCA 540–520 B.C. 13 7/16 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$40,000–90,000

Phase 1

Antiquities

24.143	<p>43.</p> <p>AN APULIAN RED-FIGURED BELL-KRATER ATTRIBUTED TO THE LARGHETTO PAINTER, CIRCA MID-4TH CENTURY B.C. 12 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$8,000–20,000
24.147	<p>44.</p> <p>A CAMPANIAN RED-FIGURED FISH-PLATE ATTRIBUTED TO THE DOTTED STRIPE GROUP, CIRCA 340–330 B.C. 12 3/8 in. diameter</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$8,000–20,000
26.122	<p>45.</p> <p>A ROMAN MARBLE TORSO OF APOLLO CIRCA 1ST CENTURY A.D. 58 in. high; 30 in. wide; 21 1/4 in. deep</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$800,000–2,500,000
26.138	<p>46.</p> <p>A ROMAN MARBLE SARCOPHAGUS CIRCA 3RD CENTURY A.D. 25 1/2 in. high; 85 1/2 in. wide; 29 in. deep</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$60,000–150,000

Phase 1

Antiquities

26.152	<p>47.</p> <p>A BYZANTINE TERRACOTTA ROUNDEL WITH THE ADORATION OF KINGS</p> <p>CIRCA 8TH CENTURY-12TH CENTURY A.D.</p> <p>1 5/8 in. diameter</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$500-2,000
26.154	<p>48.</p> <p>A BYZANTINE TIN-LEAD AMPULLA</p> <p>PALESTINE, CIRCA 6TH CENTURY A.D.</p> <p>2 7/16 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$3,000-8,000
26.255	<p>49.</p> <p>A VILLANOVAN BRONZE PIN</p> <p>CIRCA 750-700 B.C.</p> <p>3 1/8 in. wide</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$200-800
27.208	<p>50.</p> <p>A ROMAN MARBLE SACROPHAGUS WITH WINGED VICTORIAS HOLDING A PLAQUE</p> <p>CIRCA MID-2ND CENTURY A.D.</p> <p>27 1/2 in. high; 74 3/8 in. wide; 21 1/2 in. deep (overall)</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$80,000-150,000

Phase 1

Antiquities

27.274A, B	<p>51.</p> <p>A PAIR OF ROMAN GOLD EARRINGS</p> <p>CIRCA 3RD CENTURY A.D.</p> <p>1 3/4 in. long</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$2,500-7,000
27.275A, B	<p>52.</p> <p>A PAIR OF ROMAN GOLD EARRINGS</p> <p>CIRCA 3RD CENTURY A.D.</p> <p>2 3/8 in. long</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$3,000-10,000
27.281	<p>53.</p> <p>AN ETRUSCAN BLACK-FIGURED AMPHORA</p> <p>ATTRIBUTED TO THE MICALI PAINTER, CIRCA 510-500 B.C.</p> <p>17 7/8 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$30,000-80,000
30.371	<p>54.</p> <p>AN EGYPTIAN CARVED AND PAINTED LIMESTONE RELIEF OF PEASANTS DRIVING CATTLE AND FISHING</p> <p>OLD KINGDOM, 5TH DYNASTY, 2465-2323 B.C.</p> <p>18 1/2 in. high; 27 in. wide; 2 in. deep (left section)</p> <p>18 in. high; 32 in. wide; 2 in. deep (right section)</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$150,000-300,000

Phase 1

Antiquities

30.373	<p>55.</p> <p>AN EGYPTIAN FAIENCE SCARAB</p> <p>NEW KINGDOM, 18TH DYNASTY, REIGN OF AMENHOTEP III, 1391-1353 B.C.</p> <p>1 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$30,000-75,000
30.452	<p>56.</p> <p>AN IRANIAN POTTERY VASE</p> <p>CIRCA 2000-1500 B.C.</p> <p>4 7/8 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$1,200-3,000
40.47	<p>57.</p> <p>AN EGYPTIAN BLACK STONE PORTRAIT HEAD OF A MAN</p> <p>PTOLEMAIC PERIOD, CIRCA 250 B.C.</p> <p>7 3/4 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$200,000-600,000
40.48	<p>58.</p> <p>AN EGYPTIAN BLACK STONE PORTRAIT HEAD OF A MAN</p> <p>PTOLEMAIC PERIOD, CIRCA 200-150 B.C.</p> <p>3 1/2 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$350,000-800,000

Phase 1

Antiquities

40.49	<p>59.</p> <p>AN EGYPTIAN GLAZED POTTERY AMPHORA</p> <p>ROMAN PERIOD, CIRCA 1ST/2ND CENTURY A.D.</p> <p>9 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$20,000–65,000
45.120	<p>60.</p> <p>A ROMAN BRONZE BULL</p> <p>CIRCA LATE 1ST CENTURY B.C.-EARLY 1ST CENTURY A.D.</p> <p>6 13/16 in. high; 6 1/2 in. wide; 3 5/16 in. deep</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$25,000–60,000
46.260	<p>61.</p> <p>AN ETRUSCAN BRONZE RIDER</p> <p>CIRCA LATE 5TH CENTURY B.C.</p> <p>10 7/8 in. high; 4 1/8 in. wide; 4 5/8 in. deep</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$50,000–120,000

Phase 1

Architectural Elements

22.29	<p>62.</p> <p>A SET OF LOUIS XV WHITE-PAINTED OAK PANELING</p> <p>CIRCA 1760-1770 AND LATER</p> <p>Carved overall with scrollwork and foliage, with papier-mâché overdoors and a marble mantelpiece</p>	\$15,000-40,000
22.245	<p>63.</p> <p>A CIRCULAR CARVED STONE RELIEF REPRESENTING A FANTASTIC BEAST</p> <p>POSSIBLY BYZANTINE, 12TH/13TH CENTURY</p> <p>Within a raised reticulated border</p> <p>14 in. diameter</p>	\$10,000-20,000
22.246	<p>64.</p> <p>A CIRCULAR CARVED STONE RELIEF REPRESENTING A PAIR OF DRAGONS</p> <p>POSSIBLY BYZANTINE, 12TH/13TH CENTURY</p> <p>The dragons flanking a vase</p> <p>13 in. diameter</p>	\$15,000-30,000
22.247	<p>65.</p> <p>A CIRCULAR CARVED MARBLE RELIEF REPRESENTING A PAIR OF BIRDS</p> <p>GREEK, 12TH/13TH CENTURY</p> <p>14 in. diameter</p>	\$15,000-30,000
22.248	<p>66.</p> <p>A CIRCULAR CARVED STONE RELIEF REPRESENTING A LION ATTACKING A DEER</p> <p>POSSIBLY BYZANTINE, 12TH/13TH CENTURY</p> <p>12 1/2 in. diameter</p>	\$10,000-20,000

Phase 1

Architectural Elements

22.249	<p>67.</p> <p>A CIRCULAR CARVED STONE RELIEF REPRESENTING A LION PASSANT</p> <p>POSSIBLY 12TH/13TH CENTURY</p> <p>The lion with its front left paw raised</p> <p>15 in. diameter</p>	\$12,000–20,000
22.254.1–.8	<p>68.</p> <p>A GROUP OF EIGHT CARVED OAK CORBELS</p> <p>NORTH EUROPEAN, 15TH CENTURY</p> <p>Carved as animals and figures holding shields</p> <p>14 in. high; 28 in. wide</p> <p>(8)</p>	\$80,000–150,000
25.155	<p>69.</p> <p>A CARVED MARBLE RELIEF OF AN ANIMAL</p> <p>POSSIBLY NORTH EUROPEAN, LATE 19TH/EARLY 20TH CENTURY</p> <p>Depicting a creature with a lion's head and arms</p> <p>21 1/4 in. high; 38 1/4 in. wide</p>	\$18,000–40,000
25.156	<p>70.</p> <p>A CARVED STONE RELIEF OF THE MARTELLI FAMILY COAT-OF-ARMS</p> <p>CIRCLE OF DONATELLO, FLORENCE, MID-15TH CENTURY</p> <p>Representing a griffin, possibly altered in size</p> <p>43 in. high</p>	\$20,000–50,000
25.161	<p>71.</p> <p>A CARVED RECTANGULAR MARBLE RELIEF REPRESENTING A CANDELABRUM</p> <p>NAPLES, CIRCA 1510–1530</p> <p>Representing a scrolling two-branch candelabrum filled with fruit and centered by a male mask</p> <p>19 1/4 in. high; 24 1/8 in. wide</p>	\$20,000–40,000

Phase 1

Architectural Elements

26.142	<p>72.</p> <p>A CARVED STONE ROUNDEL OF CHRIST AND THE SYMBOLS OF THE FOUR EVANGELISTS</p> <p>ITALIAN, POSSIBLY 12TH CENTURY</p> <p>Representing Christ seated, offering a blessing and holding a book in his left hand, flanked to each side by symbols of Matthew, Mark, John and Luke</p> <p>20 in. high; 39 1/4 in. wide</p>	\$50,000-90,000
26.143	<p>73.</p> <p>A CIRCULAR CARVED STONE RELIEF OF THE COAT-OF-ARMS OF POPE LEO X, OF THE DEPUTY APOSTOLIC LEGATE IN BOLOGNA, ARCHBISHOP ALTOBELLO AVEROLDI OF BRISIGHELLA AND OF THE TOWN OF BOLOGNA</p> <p>FLORENCE, CIRCA 1515</p> <p>27 1/2 in. diameter</p>	\$18,000-30,000
26.148	<p>74.</p> <p>A FRAGMENTARY CARVED MARBLE RELIEF</p> <p>8TH CENTURY/9TH CENTURY</p> <p>Representing a bird perched on scrollwork</p> <p>12 in. high; 32 in. wide</p>	\$10,000-25,000
26.155	<p>75.</p> <p>A RECTANGULAR CARVED MARBLE RELIEF OF THE COAT-OF-ARMS OF THE NEAPOLITAN BRANCH OF THE ANTINORI FAMILY</p> <p>NAPLES, MID-15TH CENTURY</p> <p>The coat-of-arms surmounted by an angel</p> <p>25 1/2 in. high; 20 in. wide</p>	\$18,000-35,000

Phase 1

Architectural Elements

26.156	<p>76.</p> <p>A CIRCULAR CARVED MARBLE RELIEF OF A BIRD ATTACKING A RABBIT</p> <p>GREEK, 12TH/13TH CENTURY</p> <p>The bird standing on the rabbit</p> <p>14 in. diameter</p>	\$10,000-20,000
26.157	<p>77.</p> <p>A FRAGMENTARY CARVED STONE RELIEF OF A BIRD</p> <p>POSSIBLY BYZANTINE, 12TH/13TH CENTURY</p> <p>The bird with its head bowed to the left</p> <p>8 in. high; 11 1/2 in. wide</p>	\$5,000-9,000
26.170	<p>78.</p> <p>AN ITALIAN MARBLE CIBORIUM FRAGMENT</p> <p>CIRCA 8TH/9TH CENTURY A.D.</p> <p>With a bird, flower and geometric border</p> <p>25 1/4 in. high; 20 1/4 in. wide</p>	\$10,000-18,000
26.177	<p>79.</p> <p>A FRAGMENTARY CARVED MARBLE RECTANGULAR RELIEF FRAGMENT</p> <p>LATE 19TH/EARLY 20TH CENTURY</p> <p>Carved overall with scrollwork and crosses</p> <p>23 1/2 x 44 1/2 in. (overall)</p>	\$800-1,500
26.183	<p>80.</p> <p>A CARVED MARBLE RELIEF OF A COAT-OF-ARMS</p> <p>NORTH ITALIAN, 15TH CENTURY</p> <p>Representing a heron grasping a branch, flanked by trailing ribbons</p> <p>20 3/4 in. high; 15 3/4 in. wide</p>	\$12,000-35,000

Phase 1

Architectural Elements

26.187	<p>81.</p> <p>A CIRCULAR CARVED MARBLE RELIEF OF A BIRD ATTACKING A RABBIT</p> <p>GREEK, 12TH/13TH CENTURY</p> <p>The bird's head bowed to the right</p> <p>14 1/2 in. diameter</p>	\$10,000-20,000
26.188	<p>82.</p> <p>A CIRCULAR CARVED STONE RELIEF OF A BIRD ATTACKING A RABBIT</p> <p>POSSIBLY GREEK, 12TH/13TH CENTURY</p> <p>The rabbit's head turned in to the left</p> <p>13 1/2 in. diameter</p>	\$10,000-20,000
26.189	<p>83.</p> <p>A CIRCULAR CARVED STONE RELIEF OF TWO BIRDS FLANKING A TREE</p> <p>12TH CENTURY</p> <p>The tails of the two birds meeting at the base of the tree</p> <p>13 1/2 in. diameter</p>	\$8,000-20,000
26.190	<p>84.</p> <p>A CIRCULAR CARVED STONE RELIEF OF A PAIR OF BIRDS</p> <p>12TH/13TH CENTURY</p> <p>The central tree with two blossoms at its top</p> <p>14 1/4 in. diameter</p>	\$8,000-20,000
26.191	<p>85.</p> <p>A CIRCULAR CARVED MARBLE RELIEF OF A BIRD ATTACKING A RABBIT</p> <p>GREEK, 12TH/13TH CENTURY</p> <p>The bird's head bowed to the left over the recumbent rabbit</p> <p>11 1/2 in. diameter</p>	\$6,000-12,000

Phase 1

Architectural Elements

26.192	<p>86.</p> <p>A CIRCULAR CARVED MARBLE RELIEF OF A BIRD ATTACKING A RABBIT</p> <p>GREEK, 12TH/13TH CENTURY</p> <p>Within a raised reticulated border, the rabbit with its head up-turned</p> <p>11 in. diameter</p>	\$15,000-30,000
26.193	<p>87.</p> <p>A CIRCULAR CARVED MARBLE RELIEF OF TWO LIONS IN COMBAT</p> <p>POSSIBLY GREEK, 12TH/13TH CENTURY</p> <p>13 1/2 in. diameter</p>	\$18,000-35,000
26.194	<p>88.</p> <p>A CIRCULAR CARVED MARBLE RELIEF OF A HORSEMAN FIGHTING A LION</p> <p>GREEK, 12TH/13TH CENTURY</p> <p>The horse rearing and the lion standing on his rear paws</p> <p>17 in. diameter</p>	\$10,000-20,000
26.195	<p>89.</p> <p>A CIRCULAR CARVED MARBLE RELIEF OF CHRIST</p> <p>LATE 19TH/EARLY 20TH CENTURY</p> <p>17 in. diameter</p>	\$1,000-3,000
26.196	<p>90.</p> <p>A CIRCULAR CARVED MARBLE RELIEF OF A FOX ATTACKING A SHEEP</p> <p>GREEK, 12TH/13TH CENTURY</p> <p>The fox with a textured coat</p> <p>13 3/4 in. diameter</p>	\$8,000-18,000

Phase 1

Architectural Elements

26.197	<p>91.</p> <p>A CIRCULAR CARVED STONE RELIEF OF THE AGNUS DEI</p> <p>POSSIBLY NORTH ITALIAN, 14TH CENTURY</p> <p>The striding lamb supporting a furling banner</p> <p>14 in. diameter</p>	\$8,000-20,000
26.200	<p>92.</p> <p>A CIRCULAR CARVED STONE RELIEF OF A LION ATTACKING A RABBIT</p> <p>POSSIBLY GREEK, 12TH/13TH CENTURY</p> <p>The feline animal with its head bowed to the right, lower half later</p> <p>13 3/4 in. diameter</p>	\$5,000-9,000
26.201	<p>93.</p> <p>A CIRCULAR CARVED STONE RELIEF OF TWO ANIMALS IN COMBAT</p> <p>POSSIBLY GREEK, 12TH/13TH CENTURY</p> <p>The animal on the right rearing, the other in stride</p> <p>12 1/2 in. diameter</p>	\$8,000-18,000
26.202	<p>94.</p> <p>A RECTANGULAR CARVED MARBLE RELIEF OF A COAT-OF-ARMS, PROBABLY OF THE CAPITANI DEL BIGALLI</p> <p>NORTH ITALIAN, MID-14TH CENTURY</p> <p>The upper register with a four-line inscription above a crest with a striding rooster</p> <p>24 1/2 in. high; 15 in. wide</p>	\$6,000-15,000
26.203	<p>95.</p> <p>A RECTANGULAR CARVED MARBLE RELIEF OF THE COAT-OF-ARMS OF FEDERICO DA MONTEFELTRO</p> <p>ITALIAN, CIRCA 1444-1465</p> <p>Representing a bird holding a crest, a cross above its left wing</p> <p>25 1/2 in. high; 19 1/4 in. wide</p>	\$18,000-35,000

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26.204	<p>96.</p> <p>A RECTANGULAR CARVED SANDSTONE RELIEF OF A COAT-OF-ARMS, PROBABLY OF THE DELLA GHERARDESCA FAMILY</p> <p>NORTH ITALIAN, 14TH CENTURY</p> <p>The left half with a griffin, losses</p> <p>17 1/4 in. high; 13 3/4 in. wide</p>	\$4,000-9,000
26.205	<p>97.</p> <p>A RECTANGULAR CARVED MARBLE RELIEF OF THE COAT-OF-ARMS OF THE BRANCACCIO IMBRIANI FAMILY</p> <p>NORTH ITALIAN, SECOND HALF 15TH CENTURY</p> <p>Centered by a vertical band of birds flanked by two legs with paws, within a raised rectangular border</p> <p>19 3/4 in. high; 14 1/4 in. wide</p>	\$12,000-30,000
26.206	<p>98.</p> <p>A RECTANGULAR CARVED SANDSTONE RELIEF OF A COAT-OF-ARMS, PROBABLY OF THE NINI FAMILY</p> <p>PROBABLY NORTH ITALIAN, 14TH/15TH CENTURY</p> <p>Representing a rampant lion</p> <p>16 1/2 in. high; 14 1/2 in. wide</p>	\$6,000-12,000
26.207	<p>99.</p> <p>A CARVED STONE RELIEF OF A COAT-OF-ARMS, PROBABLY OF THE TAFURI FAMILY</p> <p>ITALIAN, PROBABLY 16TH CENTURY</p> <p>The upper register with a lion supporting a ladder beneath the sun</p> <p>18 3/4 in. high; 14 1/2 in. wide</p>	\$5,000-10,000

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Architectural Elements

26.208	<p>100.</p> <p>A CARVED MARBLE RELIEF OF A COAT-OF-ARMS OF THE SWISS LUDER FAMILY AND OF THE LUND FAMILY SCHLESWIG, 15TH CENTURY The left side with a rearing lion, the right with a double-headed eagle 12 1/4 in. high; 9 3/4 in. wide</p>	\$6,000-12,000
26.209	<p>101.</p> <p>A CARVED MARBLE RELIEF OF A COAT-OF-ARMS OF THE GAZOLA FAMILY ITALIAN, MID-17TH CENTURY With polychrome decoration and gilding, the upper register with three stars 13 3/4 in. high; 13 in. wide</p>	\$6,000-15,000
26.210	<p>102.</p> <p>A CARVED MARBLE RELIEF OF A COAT-OF-ARMS, POSSIBLY OF THE MICHAULT DE ST. MARS FAMILY FRENCH OR ITALIAN, POSSIBLY SECOND HALF 17TH CENTURY Surmounted by a banner, the upper register with a fortified wall 16 3/4 in. high; 11 1/4 in. wide</p>	\$6,000-12,000
26.211	<p>103.</p> <p>A CARVED STONE RELIEF OF A COAT-OF-ARMS OF THE MEDICI FAMILY NORTH ITALIAN, LATE 16TH CENTURY With scrolling sides, of elongated form 20 in. high; 12 1/2 in. wide</p>	\$4,000-10,000

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Architectural Elements

26.212	<p>104.</p> <p>A CARVED MARBLE RELIEF OF A COAT-OF-ARMS OF THE PUCCI DELLE STELLE FAMILY</p> <p>ITALIAN, LATE 17TH CENTURY</p> <p>With a central bust of an African man</p> <p>13 1/2 in. high; 11 in. wide</p>	\$7,000-15,000
26.213	<p>105.</p> <p>A CARVED MARBLE RELIEF OF A COAT-OF-ARMS OF THE FIASCHI FAMILY</p> <p>ITALIAN, FIRST HALF 17TH CENTURY</p> <p>The center with two lions flanking a tower</p> <p>18 3/4 in. high; 13 1/2 in. wide</p>	\$8,000-15,000
26.214	<p>106.</p> <p>A CARVED MARBLE RELIEF OF A COAT-OF-ARMS OF THE COURTOT DE CISSEY FAMILY</p> <p>POSSIBLY FRENCH, SECOND HALF 16TH CENTURY</p> <p>Centered by a striding unicorn facing to the left</p> <p>15 in. high; 10 1/2 in. wide</p>	\$6,000-15,000
26.215	<p>107.</p> <p>A RECTANGULAR CARVED STONE RELIEF OF A COAT-OF-ARMS OF FEDERICO DA MONTEFELTRO</p> <p>NORTH ITALIAN, CIRCA 1444-1465</p> <p>Representing an eagle supporting a ribbon-festooned fish</p> <p>26 in. high; 26 in. wide</p>	\$7,000-18,000
26.216	<p>108.</p> <p>A CIRCULAR CARVED STONE RELIEF OF THE AGNUS DEI</p> <p>POSSIBLY NORTH ITALIAN, 15TH CENTURY</p> <p>In the form of a keystone, the striding lamb looking backwards and supporting a banner</p> <p>22 in. diameter</p>	\$4,000-10,000

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Architectural Elements

26.217	<p>109.</p> <p>A CARVED STONE RELIEF OF A COAT-OF-ARMS OF NICCOLO SOTTILE</p> <p>POSSIBLY ITALIAN, LATE 14TH/EARLY 15TH CENTURY</p> <p>Representing a mythical beast over a crest with a bell being rung by a lion</p> <p>29 1/2 in. high; 19 1/4 in. wide</p>	\$10,000-25,000
26.218	<p>110.</p> <p>A CARVED STONE RELIEF</p> <p>LATE 19TH/EARLY 20TH CENTURY</p> <p>A scrolling vine coming out of a pot</p> <p>72 in. high; 5 1/4 in. wide; 7 1/4 in. deep</p>	\$1,000-5,000
26.219	<p>111.</p> <p>A CARVED MARBLE RELIEF OF BIRDS AND LIONS</p> <p>GREEK, 12TH/13TH CENTURY</p> <p>Representing two birds perched in a tree flanked by lions at the base</p> <p>22 in. high; 11 1/2 in. wide</p>	\$10,000-22,000
26.220	<p>112.</p> <p>A FRAGMENTARY CARVED STONE RELIEF OF ANIMALS</p> <p>POSSIBLY GREEK, 12TH/13TH CENTURY</p> <p>Representing three animals separated by balusters</p> <p>8 in. high; 22 in. wide</p>	\$10,000-20,000
26.221	<p>113.</p> <p>A CARVED MARBLE RECTANGULAR RELIEF OF A COAT-OF-ARMS, PROBABLY OF THE SUAREZ FAMILY</p> <p>POSSIBLY SPANISH, MID-16TH CENTURY</p> <p>With a crowned double-headed eagle supporting a central cartouche</p> <p>31 in. high; 24 1/2 in. wide</p>	\$10,000-25,000

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Architectural Elements

26.223	<p>114.</p> <p>A CARVED MARBLE WINDOW FRAME</p> <p>POSSIBLY VENETIAN, CIRCA 1450</p> <p>The pointed arch frame flanked by columns, the sill associated, restored and elements missing</p> <p>31 in. wide</p>	\$20,000-50,000
26.235	<p>115.</p> <p>A CARVED MARBLE LUNETTE</p> <p>PROBABLY LATE 11TH CENTURY</p> <p>Of arched form, carved with rows of circles</p> <p>17 1/2 in. high; 30 in. wide</p>	\$10,000-30,000
27.217	<p>116.</p> <p>A ROMAN MARBLE MOSAIC PANEL WITH A FISH</p> <p>CIRCA 4TH CENTURY A.D.</p> <p>15 in. high; 20 1/2 in. wide</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$12,000-30,000
27.218	<p>117.</p> <p>A LATE ROMAN MARBLE SARCOPHAGUS FRAGMENT</p> <p>CIRCA 4TH CENTURY A.D.</p> <p>16 in. high; 13 1/2 in. wide</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p>	\$7,000-12,000

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Architectural Elements

27.220	<p>118.</p> <p>A CARVED MARBLE RELIEF OF A COAT-OF-ARMS OF THE PASQUI OR POSSIBLY BERNARDI FAMILY</p> <p>ITALIAN, EARLY 17TH CENTURY</p> <p>Surmounted by a mask, the crest with a star in the upper register</p> <p>25 in. high; 14 1/2 in. wide</p>	\$8,000-18,000
27.221	<p>119.</p> <p>A CARVED MARBLE RELIEF OF A COAT-OF-ARMS, POSSIBLY OF THE GIOACCHINI FAMILY</p> <p>ITALIAN, LATE 16TH/EARLY 17TH CENTURY</p> <p>The crest centered by a profile of a man wearing a turban</p> <p>22 in. high; 11 1/4 in. wide; 4 3/4 in. deep</p>	\$7,000-15,000
27.241	<p>120.</p> <p>A TERRACOTTA RELIEF OF A COAT-OF-ARMS OF THE GOVERNOR OF DUREN</p> <p>ENGLISH, 16TH CENTURY</p> <p>The crowned crest centered by a striding lion</p> <p>19 1/2 in. high</p>	\$12,000-25,000
27.380	<p>121.</p> <p>A FRENCH BRONZE FIGURE OF SAINT GEORGE</p> <p>CAST BY SUSSE FRÈRES, AFTER THE MODEL BY DONATELLO, EARLY 20TH CENTURY</p> <p>The base inscribed <i>St. George by Donatello</i>, with Susse Frères foundry inscription</p> <p>approximately 6 ft. high</p>	\$100,000-200,000

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Architectural Elements

27.381	<p>122. A FRENCH BRONZE FIGURE OF A DYING SLAVE CAST BY SUSSE FRÈRES, AFTER THE MODEL BY MICHELANGELO, EARLY 20TH CENTURY On a rectangular plinth, the base with Susse Frères foundry inscription approximately 6 ft. high</p>	\$100,000–200,000
27.382	<p>123. AN OVER-LIFE-SIZE BRONZE GROUP OF A NYMPH AND EROS POSSIBLY FRENCH, AFTER THE MODEL BY PHILIPPE MAGNIER (1647–1715), EARLY 20TH CENTURY The recumbent figure looking away, a putto at her feet blowing a horn 51 in. high; 99 in. wide; 45 in. deep (Not seen in person; appraised from photographs)</p>	\$150,000–250,000
27.383	<p>124. AN OVER-LIFE-SIZE BRONZE GROUP OF 'LE FLEUVE LA GARONNE' POSSIBLY FRENCH, AFTER THE MODEL BY ANTOINE COYSEVOX (1640–1720), EARLY 20TH CENTURY The recumbent figure lying on a basin 53 in. high; 99 1/4 in. wide; 44 3/4 in. deep (Not seen in person; appraised from photographs)</p>	\$150,000–250,000

Phase 1

Chinese Ceramics & Works of Art

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|--------|---|---------------------|
| 29.172 | <p>125.</p> <p>A LACQUERED AND GILTWOOD FIGURE OF SAKYAMUNI EMERGING FROM THE MOUNTAINS</p> <p>YUAN DYNASTY (1279-1368)</p> <p>The emaciated figure is shown seated leaning slightly forward with the arched left leg raised to support the arms, the hands rest gently on the bent knee and the head is lowered in deep meditation. The face is sensitively modeled with an urna above downcast eyes, the moustache and beard and his hair combed in ringlets and framed by pierced, elongated earlobes. The figure is dressed in a red-lacquered dhoti that falls off one shoulder exposing the bony arm, shoulder and ribs. With remnants of gilding on the exposed limbs and face, as well as blue pigments in the hair and beard</p> <p>11 3/4 in. high</p> | \$500,000-1,000,000 |
| 53.169 | <p>126.</p> <p>A FINELY CAST BRONZE RITUAL TRIPOD WINE VESSEL (JUE)</p> <p>SHANG DYNASTY, ANYANG PHASE, 13TH-11TH CENTURY B.C.</p> <p>The vessel is raised on three blade-shaped legs and is crisply cast in relief on the sides with <i>taotie</i> masks separated by vertical notched bands and reserved on a <i>leiwen</i> ground beneath a band of stylized cicadas. There is a C-shaped handle surmounted by a bovine head on one side, and a pair of short posts surmounted by conical caps that rise from either side of the rim</p> <p>8 1/2 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p> | \$100,000-300,000 |

Phase 1

European Furniture, Sculpture and Decorative Objects

21.182	<p>127.</p> <p>A POLYCHROME CARVED LIMWOOD GROUP OF THE MADONNA AND CHILD</p> <p>GERMAN, UPPER RHINE, CIRCA 1470-1480</p> <p>The Virgin holding Christ in her left arm</p> <p>42 1/2 in. high; 24 3/8 in. wide; 12 1/2 in. deep</p> <p>(Assumes analysis of paint would confirm the work is of the period)</p>	\$120,000-250,000
21.194	<p>128.</p> <p>A POLYCHROME AND PARCEL-GILT CARVED LIMWOOD FIGURE OF SAINT CATHERINE</p> <p>SOUTH GERMAN OR NORTH ITALIAN, POSSIBLY 15TH CENTURY</p> <p>Depicted holding a book in her left arm</p> <p>40 in. high; 13 3/4 in. wide; 9 1/2 in. deep</p> <p>(Assumes analysis of paint and gilding would confirm the work is of the period)</p>	\$25,000-40,000
21.197	<p>129.</p> <p>A GILT-METAL ROCK CRYSTAL AND ENAMEL ALTAR CROSS</p> <p>SOUTH GERMAN, MID-14TH CENTURY</p> <p>Decorated with enameled heraldic devices, the base later</p> <p>29 in. high; 16 in. wide; 7 1/2 in. deep</p>	\$120,000-250,000
22.30	<p>130.</p> <p>A CARVED LIMESTONE GROUP OF THE VIRGIN AND CHILD WITH DONOR</p> <p>FRENCH, PROBABLY NORMANDY, SECOND HALF 15TH CENTURY</p> <p>The Virgin holding the Child in her left arm, a kneeling donor to her right side</p> <p>42 in. high; 15 3/4 in. wide; 10 1/2 in. deep</p>	\$120,000-250,000

Phase 1

European Furniture, Sculpture and Decorative Objects

22.205	<p>131. A POLYCHROME AND PARCEL-GILT CARVED LINDENWOOD GROUP OF VIRGIN AND CHILD BY NICKLAUS WECKMANN, ULM, CIRCA 1510- 1520 The Virgin holding the Christ child in her right arm 39 1/2 in. high; 13 1/2 in. wide; 6 3/4 in. deep</p> <p>(Assumes analysis of paint would confirm the work is of the period)</p>	\$30,000-50,000
22.206	<p>132. A POLYCHROME CARVED STONE FIGURE OF SAINT BRIDGET OF SWEDEN SECOND HALF 15TH CENTURY Depicted standing with an open book in her hand 22 3/4 in. high; 8 3/8 in. wide; 7 1/4 in. deep</p>	\$18,000-30,000
22.279	<p>133. A POLYCHROME CARVED DECORATED LÜSTERWEIBSCHEN With an Anna Selbdritt group and stag antlers, the antlers possibly later 34 in. high</p> <p>(Assumes analysis of paint and gilding would confirm the work is of the period)</p>	\$22,000-40,000
24.77	<p>134. A GILT AND SILVERED-BRONZE RELIEF REPRESENTING THE LAMENTATION NORTH ITALIAN, CIRCA 1590 With eight figures, before a hill and trees 7 7/8 in. high; 6 in. wide</p>	\$12,000-25,000

Phase 1

European Furniture, Sculpture and Decorative Objects

24.78	<p>135. A GILT-BRONZE RECTANGULAR RELIEF OF THE VIRGIN, CHILD AND INFANT SAINT JOHN THE BAPTIST CIRCLE OF JACOPO SANSOVINO, VENICE, MID-16TH CENTURY The Virgin seated with the Child in her arms, Saint John the Baptist holding a cross at her feet before an architectural setting 5 5/16 in. high; 3 1/2 in. wide</p>	\$1,500-4,000
24.84	<p>136. A CIRCULAR GILT-BRONZE PLAQUETTE OF THE PIETA CIRCLE OR FOLLOWER OF ANTONIO ABONDIO, ITALY, EARLY 17TH CENTURY The Virgin and Christ at the foot of the cross and flanked by putti 2 15/16 in. diameter</p>	\$1,500-4,000
24.86	<p>137. A GILT-BRONZE OVAL PLAQUETTE REPRESENTING THE JUDGMENT OF PARIS VALERIO BELLi, ITALY, SECOND QUARTER 16TH CENTURY With Venus, Juno and Minerva standing before Paris, the base signed <i>VALE • VIN</i> 2 1/8 in. high; 1 3/4 in. wide</p>	\$2,000-4,000
24.88	<p>138. A GILT-BRONZE OVAL PLAQUETTE REPRESENTING THREE FIGURES VALERIO BELLi, ITALY, 1525-1550 Representing a mythological subject, inscribed <i>VALERIUS F.</i> 1 7/8 in. high; 1 1/16 in. wide</p>	\$2,000-4,500

Phase 1

European Furniture, Sculpture and Decorative Objects

24.110	<p>139.</p> <p>A CARVED MARBLE GROUP OF THE MADONNA AND CHILD</p> <p>POSSIBLY BY BONINO DA CAMPIONE, LOMBARDY, MID-15TH CENTURY</p> <p>The Virgin depicted seated with the Child in her lap, Virgin and Child each missing an arm</p> <p>19 1/4 in. high; 10 in. wide; 7 3/4 in. deep</p>	\$70,000-150,000
25.18-.19	<p>140.</p> <p>A PAIR OF CARVED OAK FIGURES OF ANGELS</p> <p>FLEMISH, CIRCA 1480-1500</p> <p>Depicted holding a candlestick in its right arm</p> <p>34 in. high; 14 in. wide; 11 3/4 in. deep</p> <p>(2)</p>	\$90,000-170,000
25.20	<p>141.</p> <p>A BRONZE GROUP OF A LION ATTACKING HORSE</p> <p>BY ANTONIO SUSINI (1580-1624), FLORENCE, CIRCA 1580-1590</p> <p>Representing a lion attacking a horse, on a rockwork base, inscribed <i>ANTO SVSINI / FLORE.OPVS</i></p> <p>12 in. high; 10 in. diameter</p>	\$600,000-1,800,000
25.83	<p>142.</p> <p>A CARVED LIMESTONE COLUMN CAPITAL REPRESENTING A SINNER FLEEING FROM A CHIMERA</p> <p>LATE 19TH/EARLY 20TH CENTURY</p> <p>The upper section associated</p> <p>25 1/2 in. high; 31 1/2 in. wide</p>	\$2,000-6,000
25.84	<p>143.</p> <p>A CARVED LIMESTONE COLUMN CAPITAL</p> <p>LATE 19TH CENTURY</p> <p>With two heads between foliate forms</p> <p>25 1/2 in. high; 31 1/2 in. wide</p>	\$2,000-6,000

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European Furniture, Sculpture and Decorative Objects

25.147	<p>144.</p> <p>A CARVED MARBLE GROUP OF THE MADONNA AND CHILD</p> <p>POSSIBLY ATTRIBUTED TO TINO DI CAMAINO (1275-1341), SIENNA, MID-14TH CENTURY</p> <p>The Virgin depicted holding the Child in her left arm, on a tapering circular base</p> <p>19 1/4 in. high; 9 7/8 in. wide; 5 3/4 in. deep</p>	\$100,000-200,000
25.149	<p>145.</p> <p>AN ITALIAN CARVED WALNUT ARMORIAL CASSONE</p> <p>NORTH ITALY, POSSIBLY 16TH CENTURY</p> <p>With fluted sides and centered to the front by a coat-of-arms, on paw feet, the feet probably replaced</p> <p>33 1/2 in. high; 68 1/2 in. wide; 26 1/2 in. deep</p>	\$5,000-12,000
25.184	<p>146.</p> <p>A CARVED MARBLE GROUP OF A PUTTO AND TWO GEESE</p> <p>CIRCLE OF NICCOLO TRIBOLO (1485-1550), FLORENCE, CIRCA 1550-1560</p> <p>Representing a putto holding a goose and seated on another, on a rockwork base, formerly a fountain</p> <p>29 1/4 in. high; 20 1/2 in. wide; 22 1/4 in. deep</p>	\$100,000-180,000
26.119	<p>147.</p> <p>A CARVED ALABASTER FIGURE OF AN APOSTLE</p> <p>NORTH EUROPEAN, POSSIBLY NOTTINGHAM, LATE 15TH/EARLY 16TH CENTURY</p> <p>Depicted standing in robe, losses to hands</p> <p>22 3/4 in. high; 7 3/8 in. wide; 3 3/8 in. deep</p>	\$12,000-30,000

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European Furniture, Sculpture and Decorative Objects

26.120	<p>148.</p> <p>A CARVED ALABASTER RELIEF REPRESENTING THE FLAGELLATION NORTH EUROPEAN, LATE 15TH/EARLY 16TH CENTURY Centered by Christ surrounded by figures on several registers 16 3/4 in. high; 10 1/4 in. wide; 1 3/4 in. deep</p>	\$25,000-50,000
26.124	<p>149.</p> <p>A POLYCHROME CARVED WILLOW WOOD FIGURE OF THE CRUCIFIED CHRIST POSSIBLY BY FRANCESCO DA VALDAMBRINO (1371-1465), SIENNA, CIRCA 1400-1410 Representing Christ on dark wood cross 47 in. high; 40 in. wide; 11 3/4 in. deep</p>	\$150,000-300,000
26.126	<p>150.</p> <p>A CARVED IVORY, BONE AND WOOD CASKET BYZANTINE, 12TH CENTURY Carved overall with scrollwork and figural scenes 4 3/8 in. high; 11 1/4 in. wide; 5 5/8 in. deep</p> <p>(Assumes ivory meets all age and import requirements to trade freely within the United States)</p>	\$150,000-400,000
26.144	<p>151.</p> <p>A CARVED MARBLE TRANSENNA 8TH/9TH CENTURY Carved overall with scrollwork 38 7/8 in. high; 68 in. wide; 3 3/4 in. deep</p>	\$40,000-120,000
26.145	<p>152.</p> <p>A CARVED MARBLE TRANSENNA 8TH/9TH CENTURY Carved overall with scrollwork, one side with a baluster with bun finial 38 7/8 in. high; 69 in. wide; 4 in. deep</p>	\$40,000-120,000

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European Furniture, Sculpture and Decorative Objects

26.146-.147	<p>153.</p> <p>A PAIR OF CARVED FIGURES OF MARBLE LIONS</p> <p>ITALIAN, PROBABLY LATE 19TH/EARLY 20TH CENTURY</p> <p>Represented in a recumbent state on a rectangular base, with losses and wear overall and with large replacement to the muzzle</p> <p>23 in. high (overall)</p> <p>(2)</p> <p>(Only one examined in person)</p>	\$15,000-30,000
26.158	<p>154.</p> <p>A GLASS AND GILT-BRONZE PLAQUETTE OF THE MADONNA WITH SAINTS AND ANGELS</p> <p>VENICE, 13TH CENTURY</p> <p>Centered by the Madonna holding the Christ Child in her left arm, and flanked by saints, within a gilt bronze frame surmounted by a cross</p> <p>4 in. high; 2 5/8 in. wide</p>	\$5,000-12,000
26.178	<p>155.</p> <p>A BRONZE PLAQUETTE OF THE 'TRIUMPH OF LOVE'</p> <p>CIRCLE OF BERTOLDO DI GIOVANNI, NORTH ITALY, LATE 15TH CENTURY</p> <p>1 1/8 in. high; 3 in. wide</p>	\$3,000-6,000
26.179	<p>156.</p> <p>A ROMANESQUE MARBLE TRANSENNA</p> <p>CIRCA 8TH/9TH CENTURY</p> <p>With five central birds surrounded by geometric and vegetal framework</p> <p>35 1/4 in. high; 64 3/4 in. wide; 2 3/4 in. deep</p>	\$40,000-100,000

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European Furniture, Sculpture and Decorative Objects

27.1	<p>157.</p> <p>A CARVED MARBLE FIGURE OF A RECUMBENT KNIGHT</p> <p>POSSIBLY NAPLES, CIRCA 1350-1375</p> <p>Depicting a member of the Anholt, the figure with his arms folded and his head on a pillow</p> <p>76 in. high; 22 3/8 in. wide; 10 in. deep</p>	\$40,000-120,000
27.210	<p>158.</p> <p>A CARVED MARBLE FIGURE OF AN ANGEL</p> <p>NORTH ITALIAN, LATE 14TH CENTURY</p> <p>The flying figure represented with its arms raised in prayer, on a later support</p> <p>25 in. high; 22 3/4 in. wide; 7 7/8 in. deep</p>	\$15,000-30,000
28.79	<p>159.</p> <p>A LOUIS XVI ORMOLU MANTEL CLOCK</p> <p>BY JEAN-BAPTISTE-FRANÇOIS CRONIER, CIRCA 1780-1785</p> <p>Depicting L'amour guerrier</p> <p>16 7/8 in. high; 14 7/8 in. wide; 7 3/4 in. deep</p>	\$10,000-18,000
28.81.1-2	<p>160.</p> <p>A PAIR OF LOUIS XVI ORMOLU TWO-LIGHT WALL LIGHTS</p> <p>BY JEAN HAURÉ, CIRCA 1787</p> <p>The supports surmounted by a putto over two scrolling arms</p> <p>17 3/16 in. high; 10 1/8 in. wide; 6 in. deep (each)</p> <p>(2)</p>	\$50,000-90,000

Phase 1

European Furniture, Sculpture and Decorative Objects

28.83-.85	<p>161.</p> <p>THREE LOUIS XVI ORMOLU-MOUNTED CHINESE BLUE AND WHITE PORCELAIN COVERED GARNITURES</p> <p>THE PORCELAIN KANGXI PERIOD, 1662-1722, THE MOUNTS CIRCA 1770</p> <p>Comprising three vases with the rims draped with foliate swags, the central vase with a mask</p> <p>14 3/4 in. high (the largest)</p> <p>(3)</p>	\$100,000-180,000
28.88-.89	<p>162.</p> <p>A PAIR OF TERRACOTTA FIGURES OF FLORA AND CERES</p> <p>ATTRIBUTED TO FRANÇOIS-JOSEPH DURET, CIRCA 1779</p> <p>Each on a rectangular plinth, repairs to the neck of Flora</p> <p>17 3/8 in. high; 10 1/8 in. wide; 5 3/4 in. deep</p> <p>(2)</p>	\$35,000-80,000
28.147	<p>163.</p> <p>A GILT-COPPER, ROCK CRYSTAL, ENAMEL AND GLASS RELIQUARY</p> <p>PARIS, LATE 13TH CENTURY, WITH LATER ADDITIONS</p> <p>The reliquary supported by two standing angels</p> <p>16 in. high; 10 in. wide; 4 3/4 in. deep</p>	\$120,000-300,000
29.333	<p>164.</p> <p>A CARVED WOODEN FIGURE OF SAINT JOHN THE EVANGELIST</p> <p>FRENCH, MID-13TH CENTURY</p> <p>Depicted standing, his right hand held to his chin</p> <p>40 1/2 in. high; 10 1/2 in. wide; 7 1/4 in. deep</p>	\$50,000-120,000

Phase 1

European Furniture, Sculpture and Decorative Objects

29.348	<p>165.</p> <p>A BRONZE GROUP OF DON GASPAR DE GUZMAN, DUKE OF SAN LUCAR, KNOWN AS THE COUNT-DUKE OF OLIVARES (1587-1645)</p> <p>ATTRIBUTED TO FRANCESCO FANELLI (DIED 1661), 17TH CENTURY</p> <p>Represented on horseback wearing armor with inlaid decoration</p> <p>15 3/4 in. high; 12 in. wide; 6 5/8 in. deep</p> <p>8 1/2 in. high; 8 3/8 in. wide; 15 1/2 in. deep (base)</p>	\$150,000-300,000
29.355	<p>166.</p> <p>A POLYCHROME GLAZED TERRACOTTA RELIEF OF THE MADONNA AND CHILD</p> <p>ATTRIBUTED TO LUCA DELLA ROBBIA (1399-1482)</p> <p>19 1/2 in. high; 14 1/2 in. wide</p> <p>(Assumes thermoluminescence testing would confirm the work is of the period)</p> <p>(Not seen in person; appraised from photographs)</p>	\$180,000-500,000
39.657	<p>167.</p> <p>A ITALIAN WALNUT TABLE</p> <p>TUSCAN, 16TH CENTURY</p> <p>The two legs joined by a stretcher, with inlaid decoration</p> <p>32 3/8 in. high; 53 1/4 in. wide; 34 1/4 in. deep</p>	\$4,000-10,000

Phase 1

European Furniture, Sculpture and Decorative Objects

51.54-.55	<p>168. A PAIR OF BRONZE ANDIRONS AFTER THE MODEL BY GIROLAMO CAMPAGNA (1549-CIRCA 1625) AND NICCOLO ROCCATAGLIATA (1560/1565-1636), CIRCA 1600- 1625 One surmounted by the figure of Athena armed, the other with a figure of Peace, the figures and bases associated 45 1/2 in. high; 21 1/4 in. wide; 22 3/4 in. deep (Athena) 42 in. high; 21 1/4 in. wide; 23 in. deep (Peace)</p>	\$80,000-180,000
78.43	<p>169. A CARVED LIMESTONE COLUMN CAPITAL FRENCH, 1100-1150 With foliate angles, on a tall cylindrical base 17 in. high; 16 1/2 in. wide; 14 in. deep</p>	\$5,000-12,000
1992.42	<p>170. A BRONZE HEAD OF A YOUTH OR ANGEL BY BARTOLOMEO BELLANO, LATE 15TH/EARLY 16TH CENTURY On later black plinth 6 1/8 in. high; 4 3/4 in. wide; 5 1/8 in. deep</p>	\$100,000-250,000
1994.77	<p>171. AN ITALIAN EBONY AND EBONIZED PIETRE DURE-INLAID TABLE CABINET THE PANELS FLORENTINE, CIRCA 1620 Mounted with pietre dure plaques representing Orpheus charming the animals 24 in. high; 41 1/2 in. wide; 13 3/4 in. deep</p>	\$80,000-150,000

Phase 1

European Furniture, Sculpture and Decorative Objects

1996.32	<p>172.</p> <p>A TERRACOTTA GROUP OF PERSEUS RESCUING ANDROMEDA</p> <p>BY JOSEPH CHINARD (1756-1813), CIRCA 1786-1787</p> <p>Andromeda in Perseus' arms and freed from her chains on a rockwork base and further columnar base with reliefs of gods and goddesses. Inscribed <i>Esquisse du ler prix remportee a Roma aux concours de l'anne 1786 J. Chinard</i> and further inscriptions</p>	\$250,000-450,000
1998.58	<p>173.</p> <p>A TERRACOTTA PORTRAIT BUST OF OTTAVIANO ACCIAIUOLI FOR HIS MONUMENT IN SAN GIOVANNI DE FIORENTINI</p> <p>BY ERCOLE FERRATA, ROMAN, CIRCA 1659</p> <p>The figure wearing a cloak with a large collar</p> <p>26 1/4 in. high; 25 1/4 in. wide; 12 1/2 in. deep</p> <p>(Assumes thermoluminescence testing would confirm the work is of the period)</p>	\$250,000-400,000

Phase 1

Impressionist & Modern Art

29.322	<p>174. MAX BECKMANN (1884-1950) <i>Stilleben mit umgestürzten Kerzen</i> oil on canvas 22 x 24 3/4 in. Painted in 1929</p> <p>LITERATURE: E. Göpel and B. Göpel, <i>Max Beckmann: Katalog der Gemälde</i>, Vol. II, Bern, 1976, p. 106, no. 302 (illustrated).</p>	\$1,000,000-2,000,000
28.102	<p>175. GIORGIO DE CHIRICO (1888-1978) <i>Gladiatori e leone</i> signed 'G. de Chirico 1927' (lower right) oil on canvas 51 x 64 in. Painted in 1927</p> <p>LITERATURE: C.B. Sakraischik, <i>Catalogo Generale Giorgio de Chirico, opere dal 1908 al 1930, 1931 al 1950, 1951 al 1970</i>, Vol. II, Milan, 1972, p. 50a, no. 152 (illustrated). (Assumes that the recognized authority on the artist would confirm attribution)</p>	\$2,000,000-4,000,000
21.5	<p>176. EDGAR DEGAS (1834-1917) <i>Danseuses au Foyer (La Contrebasse)</i> signed 'Degas' (lower right) oil on canvas 16 1/4 x 34 1/2 in. Painted <i>circa</i> 1879</p> <p>LITERATURE: P.A. Lemoisne, <i>Degas et son Oeuvre</i>, Vol. I, Paris, 1946, p. 116; Vol. III, p. 527, no. 900 (illustrated); Vol. IV, p. 25, dated <i>circa</i> 1887.</p>	\$20,000,000-40,000,000

Phase 1

Impressionist & Modern Art

28.97	<p>177. ANDRE DERAIN (1880-1954) <i>Buste De Femme Assise aux Seins</i> signed 'Derain' (lower right) oil on canvas 36 x 29 in.</p> <p>LITERATURE: M. Kellermann, <i>André Derain: Catalogue Raisonné de l'oeuvre peint</i>, Vol. II, Paris, 1996, p. 173, no. 998 (illustrated).</p>	\$40,000-70,000
21.208	<p>178. LYONEL FEININGER (1871-1956) <i>Raddampfer II</i> signed 'Feininger 13' (lower right) oil on canvas 31 3/4 x 39 5/8 in. Painted in 1913</p> <p>LITERATURE: H. Hess, <i>Lyonel Feininger</i>, New York, 1961, p. 258, no. 117 (illustrated).</p>	\$3,000,000-5,000,000
21.205	<p>179. ERICH HECKEL (1883-1970) <i>Frau</i> signed 'Erich Heckel' (lower left) oil on canvas 31 1/2 x 27 1/2 in. Painted in 1920</p> <p>LITERATURE: P. Vogt, <i>Erich Heckel</i>, Recklinghausen, 1965, no. 1920.3 (illustrated).</p>	\$500,000-1,000,000

Phase 1

Impressionist & Modern Art

22.203	<p>180. FERDINAND HODLER (1853-1918) <i>Frau</i> oil on canvas 21 5/8 x 15 1/4 in. Painted in 1910</p> <p>(Assumes that the recognized authority on the artist would confirm attribution)</p>	\$600,000-1,000,000
28.112	<p>181. MAX KAUS (1891-1977) <i>Young Woman Sewing</i> oil on canvas 44 x 35 in. Painted in 1924</p> <p>(Assumes that the recognized authority on the artist would confirm attribution)</p>	\$40,000-90,000
21.204	<p>182. ERNST LUDWIG KIRCHNER (1880-1938) <i>Küstenlandschaft Fehmarn</i> oil on canvas 35 1/2 x 47 1/2 in. Painted <i>circa</i> 1913</p> <p>LITERATURE: D.E. Gordon, <i>Ernst Ludwig Kirchner</i>, Cambridge, 1968, p. 313, no. 331 (illustrated).</p>	\$1,200,000-2,500,000

Phase 1

Impressionist & Modern Art

- 21.203 183. **OSKAR KOKOSCHKA (1886-1980)** **\$3,000,000-5,000,000**
- Dresden, Newtown II*
signed 'O.K.' (lower left)
oil on canvas
23 1/2 x 31 1/2 in.
Painted *circa* 1921
- LITERATURE:**
B. Bultman, *Oskar Kokoschka*, London, 1961, pp. 72-73,
as 'Dresden, Newtown II' and dated 1921 (illustrated).
E. Hoffman, *Kokoschka: Life and Work*, London, 1947,
no. 125, as 'Dresden I'.
- 29.331 184. **GEORG KOLBE (1877-1947)** **\$300,000-500,000**
- Assunta*
signed 'G.K.' (on the back of plinth)
bronze
76 3/4 in. high
Executed in 1921
- LITERATURE:**
U. Berger, *Georg Kolbe: Leben und werk, mit dem katalog
der Kolbe-Plastiken im Georg-Kolbe Museum*, Berlin, 1990,
p. 62 and 246, no. 38 (another cast illustrated).
- 24.73 185. **ARISTIDE MAILLOL (1861-1944)** **\$100,000-180,000**
- Girl Crouching*
bronze
8 1/4 in. high
Executed *circa* 1900
- LITERATURE:**
J. Rewald, *Maillol*, New York, 1939, p. 166, no. 104
(another cast illustrated).

Phase 1

Impressionist & Modern Art

- 22.14 186. **HENRI MATISSE (1869-1954)** **\$40,000,000-80,000,000**
- Le guéridon*
oil on canvas
57 1/2 x 46 in.
Painted in 1916
- LITERATURE:**
G.P. and M. Dauberville, *Matisse*, Vol. I, Paris, 1995, p. 549, no. 154 (illustrated).
- 26.16 187. **AMEDEO MODIGLIANI (1884-1920)** ★
- A Woman*
oil on canvas
23 3/4 x 18 1/4 in.
- Christie's did not provide a fair market value range for this painting because the work is not included in the principle catalogue on Modigliani's *oeuvre* by the late Ambrogio Ceroni who is currently the sole universally accepted authority on the artist. If a work attributed to Modigliani does not appear in Ceroni, it is not readily accepted in the marketplace.
- 21.71 188. **CLAUDE MONET (1840-1926)** **\$12,000,000-20,000,000**
- Gladioli*
signed 'Claude Monet' (lower right)
oil on canvas
22 x 32 1/2 in.
Painted *circa* 1876
- LITERATURE:**
D. Wildenstein, *Monet: Catalogue Raisonné*, Vol. II, Cologne, 1996, p. 169, no. 414 (illustrated).

Phase 1

Impressionist & Modern Art

- 21.210 **189.**
OTTO MUELLER (1874-1930) **\$1,000,000-2,000,000**
Bathers
oil on canvas
37 1/4 x 31 in.
Painted *circa* 1920

(Assumes that the recognized authority on the artist
would confirm attribution)
- 21.206 **190.**
HERMANN MAX PECHSTEIN (1881-1955) **\$2,000,000-4,000,000**
Unter den Bäumen
signed 'Pechstein 1911' (lower left)
oil on canvas
29 x 39 in.
Painted in 1911

LITERATURE:
A. Soika, *Max Pechstein: Das Werkverzeichnis, Der Ölgemälde*, Vol. I, Munich, 2011, p. 323, no. 1911.32
(illustrated).
- 21.34 **191.**
CAMILLE PISSARRO (1830-1903) **\$1,500,000-3,000,000**
Le Sentier, femmes causant
signed 'C. Pissarro, 1889' (lower right)
oil on canvas
28 1/2 x 23 1/2 in.
Painted in 1889

LITERATURE:
J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Critical Catalogue of Paintings*, Vol. III, Paris, 2005, p. 572, no. 871 (illustrated).

Phase 1

Impressionist & Modern Art

- 25.201 **192.**
ODILON REDON (1840-1916) **\$300,000-500,000**
Évocations des papillons
 signed 'Odilon Redon' (lower left)
 oil on canvas
 21 3/4 x 16 1/4 in.
 Painted *circa* 1910-1912
LITERATURE:
 A. Wildenstein, *Odilon Redon: Catalogue raisonné de l'oeuvre peint et dessiné*, Vol. II, Paris, 1994, p. 312, no. 1324 (illustrated).
- 20.11 **193.**
PIERRE-AUGUSTE RENOIR (1841-1919) **\$1,800,000-3,000,000**
Graziella
 signed 'Renoir' (lower right)
 oil on canvas
 25 3/4 x 21 1/4 in.
LITERATURE:
 G.P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Vol. III, Paris, 2010, p. 322, no. 2259 (illustrated).
- 21.207 **194.**
KARL SCHMIDT-ROTTLUFF (1884-1976) **\$600,000-1,200,000**
Stilleben (Blumen)
 signed 'S. Rottluff' (lower left)
 oil on canvas
 26 1/4 x 29 1/2 in.
 Painted in 1919
LITERATURE:
 W. Grohmann, *Karl Schmidt-Rottluff*, 1956, p. 263 (illustrated).

Phase 1

Impressionist & Modern Art

- 28.181 **195.**
RENEE SENTENIS (1888-1965) **\$90,000-180,000**
The Donkey from Seelow
 signed 'R. Sintenis' (on the base)
 bronze
 30 1/2 in. high
 Executed in 1927
LITERATURE:
 B.E. Buhlmann, *Renée Sintenis: Werkmonographie der Skulpturen*, Darmstadt, 1987, p. 255, no. 193 (illustrated).
- 20.114 **196.**
ALFRED SISLEY (1839-1899) **\$1,000,000-2,500,000**
L'Eglise de Moret, après la pluie
 signed 'Sisley 94' (lower left)
 oil on canvas
 28 3/4 x 23 3/4 in.
 Painted in 1894
LITERATURE:
 F. Daulte, *Alfred Sisley: Catalogue raisonné de l'oeuvre peint*, Lausanne, 1959, p. 195, no. 836 (illustrated).
- 22.13 **197.**
VINCENT VAN GOGH (1853-1890) **\$80,000,000-150,000,000**
Self Portrait with Straw Hat
 oil on artist board mounted to wood panel
 13 3/4 x 10 1/2 in.
 Painted in 1887
LITERATURE:
 J.B. de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, Amsterdam, 1970, p. 185, no. 526 (illustrated).
 J. Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, New York, 1980, p. 291, no. 1309 (illustrated).

Phase 1

Impressionist & Modern Art

26.28	<p>198.</p> <p>MAURICE DE VLAMINCK (1876-1958)</p> <p><i>Marine</i> signed 'Vlaminck' (lower left) oil on canvas 31 3/4 x 39 1/2 in. Painted <i>circa</i> 1920</p> <p>(Assumes that the recognized authority on the artist would confirm attribution)</p>	<p>\$400,000-700,000</p>
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Phase 1

Indian & Southeast Asian Art

	199.	
28.151	A GRANITE FIGURE OF BRAHMA	\$2,000,000–4,000,000
	SOUTH INDIA, CHOLA PERIOD, LATE 10TH/EARLY 11TH CENTURY 60 3/4 in. high	
	(Not seen in person; appraised from photographs)	

Phase 1

Islamic Art

25.5	<p>200.</p> <p>AN ISLAMIC MOLDED AND TURQUOISE GLAZED POTTERY BOTTLE SELJUK IRAN, CIRCA 1150-1250 16 in. high</p>	\$50,000-100,000
25.36	<p>201.</p> <p>AN ISLAMIC UNDERGLAZE-PAINTED FRITWARE TILE IZNIK, OTTOMAN TURKEY, CIRCA 1600 9 7/8 x 9 1/2 in.</p>	\$35,000-80,000
25.64	<p>202.</p> <p>AN ISLAMIC PAINTED STUCCO FIGURE OF A COURTIER FROM A PALACE FRIEZE SELJUK IRAN, CIRCA 1150-1250 40 in. high</p>	\$350,000-1,200,000
26.7	<p>203.</p> <p>A PAIR OF GILDED AND LACQUERED APPLEWOOD DOORS SAFAVID IRAN, CIRCA 1650 76 1/4 x 33 in.</p> <p>(2)</p> <p>(Assumes carbon dating testing would confirm the work is of the period)</p>	\$100,000-150,000
26.181	<p>204.</p> <p>AN ISLAMIC TIN-GLAZED EARTENWARE BOWL WITH LUSTER MANISES, SOUTH SPAIN, 13TH CENTURY 9 1/4 in. diameter</p>	\$50,000-150,000

Phase 1

Islamic Art

27.273	205. AN ISLAMIC WOOL DRAGON RUG SOUTH CAUCASUS, SECOND HALF 18TH CENTURY 114 x 53 1/2 in.	\$70,000-150,000
28.91	206. AN ISLAMIC UNDERGLAZE-PAINTED FRITWARE DISH IZNIK, OTTOMAN TURKEY, CIRCA 1610 13 1/2 in. diameter	\$12,000-20,000
28.145	207. AN ISLAMIC UNDERGLAZE-PAINTED FRITWARE DISH IZNIK, OTTOMAN TURKEY, CIRCA 1590 12 7/8 in. diameter	\$20,000-40,000
29.224	208. A PERSIAN LEADED BRONZE MIRROR WITH BENEDICTORY INSCRIPTION KHORASAN, SELJUK IRAN, CIRCA 1200 4 1/4 in. diameter	\$300-500
29.225	209. AN ISLAMIC LEADED BRONZE MIRROR WITH A HARPY SELJUK IRAN OR TURKEY, 1100-1200 3 5/8 in. diameter	\$800-1,600
29.227	210. AN ISLAMIC BRONZE MIRROR WITH FLYING PHOENIXES ILKHANID IRAN, 1260-1350 3/16 in. diameter	\$650-1,200

Phase 1

Islamic Art

29.297	<p>211.</p> <p>AN ISLAMIC IVORY AND GILDED COPPER INKWELL</p> <p>PROBABLY MAMLUK EGYPT OR SYRIA, PROBABLY 15TH CENTURY</p> <p>4 1/4 in. high</p> <p>(Assumes ivory meets all age and import requirements to trade freely within the United States)</p> <p>(Assumes carbon dating testing would confirm the work is of the period)</p>	\$50,000-150,000
29.386	<p>212.</p> <p>A FRAGMENT OF AN ISLAMIC TIRAZ LINEN AND SILK TEXTILE WITH MULTIPLE INSCRIPTIONS</p> <p>FATIMID EGYPT, 12TH CENTURY</p> <p>7 1/4 x 5 1/8 in.</p>	\$3,500-5,000
29.392	<p>213.</p> <p>A FRAGMENT OF A TIRAZ LINEN AND SILK TEXTILE</p> <p>FATIMID EGYPT, 11TH CENTURY/12TH CENTURY</p> <p>8 5/8 x 5 5/8 in.</p>	\$800-1,200
30.323	<p>214.</p> <p>AN IRANIAN QUR'AN</p> <p>TIMURID IRAN, CIRCA 1450/1560</p> <p>leather, paper, ink, colors and gold on Chinese paper</p> <p>17 1/2 x 15 in.</p>	\$700,000-2,000,000
30.416	<p>215.</p> <p>AN ISLAMIC GLASS, GOLD AND ENAMEL BOTTLE</p> <p>MAMLUK EGYPT OR SYRIA, 1296-1321</p> <p>Made for the Rasulid Sultan Hizabr al-din in Yemen</p> <p>14 3/4 in. high</p>	\$1,200,000-2,500,000

Phase 1

Islamic Art

30.421	<p>216.</p> <p>AN ISLAMIC BOWL</p> <p>SELJUK IRAN, EARLY 13TH CENTURY</p> <p>Composite body inscribed 'wealth', with opaque white glaze, polychrome underglaze and overglaze painted decoration</p> <p>8 1/4 in. diameter</p>	\$60,000-120,000
30.431	<p>217.</p> <p>AN ISLAMIC COPPER, TIN, ZINC AND LEAD MIRROR WITH BENEDICTORY INSCRIPTION</p> <p>WESTERN IRAN OR TURKEY, 12TH CENTURY</p> <p>5 1/2 in. diameter</p>	\$6,500-12,000
30.432.AB	<p>218.</p> <p>AN ISLAMIC COPPER AND TIN SALT CELLAR WITH LID</p> <p>MUGHAL NORTH INDIA, 1664-1665</p> <p>Inscribed with a poem about salt</p> <p>8 11/12 in. high</p>	\$50,000-120,000
30.433	<p>219.</p> <p>AN ISLAMIC BRASS MIRROR CASE</p> <p>IRAN, 1600-1800</p> <p>5 in. diameter</p>	\$800-2,500
	(2)	
30.434	<p>220.</p> <p>AN ISLAMIC BRASS MORTAR</p> <p>SELJUK TURKEY, CIRCA 1150-1250</p> <p>4 1/2 in. high</p>	\$1,000-2,000
30.437	<p>221.</p> <p>A PERSIAN LEADED BRASS LAMP WITH BENEDICTORY INSCRIPTION</p> <p>KHORASAN, EASTERN IRAN, 12TH CENTURY</p> <p>6 in. high</p>	\$650-1,200

Phase 1

Islamic Art

30.438	222. A PERSIAN LEADED BRASS LAMP WITH BENEDICTORY INSCRIPTION KHORASAN, EASTERN IRAN, CIRCA 1200 4 5/8 in. high	\$650-1,200
30.439AB	223. A ISLAMIC LEADED BRONZE EWER INLAID WITH COPPER KHORASAN, EASTERN IRAN, CIRCA 1200 Inscribed 'prosperity, favor' 10 in. high	\$1,000-2,000
30.440	224. AN ISLAMIC LEADED ARSENICAL BRASS AND COPPER-ALLOY INLAY PIERCED- WORK LAMP SECTION WITH BENEDICTORY INSCRIPTION KHORASAN, EASTERN IRAN, CIRCA 1000 6 3/16 in. high	\$2,500-3,500
30.442	225. AN ISLAMIC QUATERNARY ALLOY SPIGOT KHORASAN, EASTERN IRAN, 1150-1250 5 1/2 in. high	\$2,000-3,500
30.446	226. AN ISLAMIC LEADED ARSENICAL BRASS SEVEN-WICK LAMP EASTERN IRAN OR FATIMID EGYPT, 900-1100 13 1/2 in. high	\$25,000-50,000

Phase 1

Islamic Art

30.447	<p>227.</p> <p>AN ISLAMIC LEADED ARSENICAL BRASS BASE OF A LAMP STAND WITH BENEDICTORY INSCRIPTION KHORASAN, EASTERN IRAN, 1150-1250 12 1/4 in. high</p>	\$5,000-12,000
30.457	<p>228.</p> <p>AN ISLAMIC JUG KASHAN, CENTRAL IRAN, 1170-1200 With molded composite body with overglaze luster painted decoration and inglaze blue stained interior 9 1/8 in. high</p>	\$6,500-13,000
30.460	<p>229.</p> <p>AN ISLAMIC TIN-GLAZED EARTHENWARE COBALT BOWL ABBASID IRAQ, 9TH CENTURY/10TH CENTURY 8 in. diameter</p>	\$25,000-50,000
30.461	<p>230.</p> <p>AN ISLAMIC BOWL KASHAN, CENTRAL IRAN, 12TH CENTURY/13TH CENTURY Composite body with opaque white glaze and overglaze painted polychrome decoration 8 3/4 in. diameter</p>	\$3,000-5,000
30.462	<p>231.</p> <p>AN ISLAMIC BOWL KASHAN, CENTRAL IRAN, LATE 12TH CENTURY/EARLY 13TH CENTURY Composite body inscribed 'Increasing prosperity, wealth', with opaque white glaze and overglaze polychrome painting 8 1/4 in. diameter</p>	\$3,500-5,000

Phase 1

Islamic Art

31.54	<p>232.</p> <p>AN ISLAMIC UNDERGLAZE PAINTED FRITWARE DISH</p> <p>NORTH IRAN, KUBACHI TYPE, 17TH CENTURY</p> <p>13 1/4 in. diameter</p>	\$3,000–5,000
31.55	<p>233.</p> <p>AN ISLAMIC EWER</p> <p>SELJUK IRAN, 1150–1250</p> <p>Composite body, glazed with molded decoration</p> <p>13 in. high</p>	\$70,000–250,000
31.347	<p>234.</p> <p>AN ISLAMIC CARVED WOOD PANEL, POSSIBLY FROM A CENOTAPH</p> <p>SELJUK IRAN OR TURKEY, 1250–1350</p> <p>22 1/2 x 5 1/2 in.</p>	\$20,000–35,000
31.349	<p>235.</p> <p>AN ISLAMIC TILE WITH LOTUS BLOSSOMS</p> <p>TAKHT-I SULAYMAN, WESTERN IRAN, CIRCA 1270</p> <p>Composite, molded body with overglaze painted decoration and gold leaf</p> <p>8 7/16 x 8 1/4 in.</p>	\$12,000–16,000
2001.74.1–6	<p>236.</p> <p>A SECTION OF AN ISLAMIC GLAZED FRITWARE TILE PANEL</p> <p>SAFAVID IRAN, 1600–1700</p> <p>27 3/4 in. x 18 1/2 in.</p>	\$80,000–120,000

(6)

Phase 1

Old Master Paintings

1990.10	<p>237. GIOACCHINO ASSERETO (1600-1649) <i>St. Francis of Assisi comforted by a cherub with a violin</i> oil on canvas 58 1/16 x 44 1/4 in.</p> <p>LITERATURE: T. Zennaro, <i>Gioacchino Assereto, 1600-1650</i>, Soncino, 2011, no. A79.</p>	\$600,000-1,000,000
29.320	<p>238. ANDREA DI BARTOLO (1358/1364-1428) <i>Christ in Benediction</i> tempera and gold on panel 34 1/8 x 13 1/2 in.</p> <p>LITERATURE: B. Berenson, <i>Italian Pictures of the Renaissance: Central Italian and North Italian Schools</i>, Vol. I, London, 1968, p. 6, as Andrea di Bartolo.</p>	\$200,000-400,000
28.115	<p>239. GIOVANNI BELLINI AND WORKSHOP (CIRCA 1431/1436-1516) <i>Madonna and Child</i> signed and dated 'IOANNES BELLINUS / MDVIII' (on the book) oil on panel 33 3/8 x 41 3/4 in.</p> <p>LITERATURE: A. Tempestini, trans. A. Bonfante-Warren and J. Hyams, <i>Giovanni Bellini</i>, New York, 1999, p. 178, as 'an idea provided by the master but made by a workshop assistant'.</p>	\$4,000,000-10,000,000

Phase 1

Old Master Paintings

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| 26.114 | <p>240.
 NERI DI BICCI (1419-1492)
 <i>The Palla Altarpiece: Tobias and Three Archangels</i>
 tempera, oil, gold and silver on panel
 71 x 68 3/4 in.
 Executed in 1471</p> <p>LITERATURE:
 N. di Bicci with B. Santi, ed., <i>Le Ricordanze</i>, Pisa, 1976,
 pp. 372-373, no. 698, as 'Tavola di Mariotto della Palla,
 Tuesday, 7 May 1471'.
 L. Kanter, <i>Italian Paintings from the Richard L. Feigen
 Collection</i>, exhibition catalogue, New Haven, 2010, as
 'largely executed by Polito del Donzello'.</p> | <p>\$8,000,000-15,000,000</p> |
| 29.315 | <p>241.
 GIOVANNI DEL BIONDO (FLOURISHED 1356-1399)
 <i>A pinnacle from the high altar of the church of San
 Giovanni Valdarno, Florence: The Angel
 Annunciate</i>
 tempera and gold on panel in an engaged frame
 14 x 7 in.</p> <p>LITERATURE:
 R. Offner and K. Steinweg, <i>A Critical and Historical
 Corpus of Florentine Painting</i>, Vol. IV, Sect. IV, New
 York, 1967, pp. 136-143, as Giovanni del Biondo.</p> | <p>\$750,000-1,500,000</p> |

Phase 1

Old Master Paintings

29.316	<p>242. GIOVANNI DEL BIONDO (FLOURISHED 1356-1399)</p> <p><i>A pinnacle from the high altar of the church of San Giovanni Valdarno, Florence: The Virgin Annunciate</i> tempera and gold on panel in an engaged frame 14 x 7 in.</p> <p>LITERATURE: R. Offner and K. Steinweg, <i>A Critical and Historical Corpus of Florentine Painting</i>, Vol. IV, Sect. IV, New York, 1967, pp. 136-143, as Giovanni del Biondo.</p>	\$1,000,000-2,000,000
29.256	<p>243. GERARD TER BORCH (1582-1662)</p> <p><i>Young Man Reading a Letter</i> oil on panel 15 7/8 x 13 1/2 in.</p> <p>LITERATURE: S.J. Gudlangsson, <i>Gerard Ter Borch</i>, Vol. I, 1959-1960, p. 407, no. 289; Vol. II, p. 240, no. 289, as Gerard Ter Borch.</p>	\$2,500,000-4,000,000
30.374	<p>244. PIETER BRUEGEL I (1525/1530-1569)</p> <p><i>The Wedding Dance</i> dated 'M.D.LXVI' (lower right) oil on panel 47 x 62 in.</p> <p>LITERATURE: M. Sellink, <i>Bruegel: The Complete Paintings, Drawings and Prints</i>, London, 2007, no. 151, as Pieter Bruegel I.</p>	\$100,000,000-200,000,000

Phase 1

Old Master Paintings

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| 26.112 | <p>245.
 CRISTOFORO CASELLI (CIRCA 1460-1521)
 <i>Saint Paul and Saint James the Greater</i>
 tempera and gold on panel
 40 1/2 x 18 3/4 in.</p> <p>LITERATURE:
 S. Facchinetti, <i>Da Bergognone a Tiepolo</i>, exhibition catalogue, Milan, 2002, no. 1, as Caselli.</p> | \$400,000-600,000 |
| 26.113 | <p>246.
 CRISTOFORO CASELLI (CIRCA 1460-1521)
 <i>Saint Matthew and Saint Sebastian</i>
 tempera and gold on panel
 39 1/4 x 18 3/4 in.</p> <p>LITERATURE:
 S. Facchinetti, <i>Da Bergognone a Tiepolo</i>, exhibition catalogue, Milan, 2002, no. 1, as Caselli.</p> | \$600,000-900,000 |
| 26.296 | <p>247.
 JEAN-SIMÉON CHARDIN (1699-1779)
 <i>A dead hare with flowers and onions on a ledge</i>
 signed 'chardin' (lower left)
 oil on canvas
 28 3/4 x 23 1/2 in.</p> <p>LITERATURE:
 P. Rosenberg, <i>Chardin: Suivi du catalogue des oeuvres</i>, Paris, 1999, no. 161, as Chardin.</p> | \$5,000,000-7,000,000 |

Phase 1

Old Master Paintings

25.65	<p>248. JAN WELLENS DE COCK (CIRCA 1490-1527) <i>Lot and His Daughters</i> oil on panel 14 1/4 x 19 1/4 in.</p> <p>LITERATURE: M.R. de Vrij, <i>Jan Wellens de Cock: Antwerp Mannerist Associate</i>, Zwanenburg, 2009, pp. 158-159, as The Master of the Vienna Lamentation.</p>	\$1,000,000-2,000,000
27.201	<p>249. GERARD DAVID (1460-1523) <i>The Annunciation</i> oil on panel 13 11/16 x 9 3/16 in.</p> <p>LITERATURE: H.J. van Miegroet, <i>Gerard David</i>, Antwerp, 1989, no. 8, as Gerard David.</p>	\$3,000,000-6,000,000
25.4	<p>250. WORKSHOP OF JAN VAN EYCK (1395-1441) <i>Saint Jerome in His Study</i> dated '1442' (upper left) oil on linen paper, laid down on panel 8 1/8 x 5 1/4 in.</p> <p>LITERATURE: M. Ainsworth, <i>Petrus Christus: Renaissance Master of the Bruges</i>, exhibition catalogue, New York, 1994, no. 1, as workshop of Jan van Eyck.</p> <p>(Not seen in person; appraised from photographs)</p>	\$4,000,000-8,000,000

Phase 1

Old Master Paintings

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| 28.94 | <p>251.
 JAN FYT (1611-1661)
 <i>Dead Game and Weasels</i>
 oil on oak-veneered masonite panel
 29 5/8 x 37 1/8 in.</p> <p>LITERATURE:
 E. Greindl, <i>Les peintres flamands de nature morte au XVIIe siècle</i>, Brussels, 1983, no. 218, as Jan Fyt.</p> | \$70,000-200,000 |
| 25.205 | <p>252.
 DOMENICO GHIRLANDAIO (1448-1494)
 <i>Saint Michael Fighting the Rebel Angels: a predella panel from the San Giusto Altarpiece</i>
 tempera on panel
 6 1/4 x 16 1/4 in.</p> <p>LITERATURE:
 J. Cadogan, <i>Domenico Ghirlandaio: Artist and Artisan</i>, New Haven, 2000, no. 28, as Domenico Ghirlandaio.</p> | \$800,000-1,300,000 |
| 24.95 | <p>253.
 BENVENUTO DI GIOVANNI (1436-AFTER 1518)
 <i>The Madonna and Child with Angels</i>
 tempera on panel
 25 1/2 x 18 1/2 in.</p> <p>LITERATURE:
 M.C. Bandera, <i>Benvenuto di Giovanni</i>, Milan, 1999, as Benvenuto di Giovanni.</p> | \$2,000,000-3,000,000 |

Phase 1

Old Master Paintings

26.108	<p>254. STUDIO OF GIOVANNI FRANCESCO BARBIERI, IL GUERCINO (1591-1666)</p> <p><i>Christ and the Woman of Samaria</i> oil on canvas 39 5/8 x 54 in.</p> <p>LITERATURE: L. Salerno, <i>I Dipinti del Guercino</i>, Rome, 1988, no. 64, as 'one of three versions of a lost original by Guercino'.</p>	\$100,000-200,000
23.27	<p>255. FRANS HALS (1581/1585-1666)</p> <p><i>Portrait of a Woman</i> monogrammed, inscribed and dated 'AETA SVAE 34 / AN°1634 / FH' (upper left) oil on panel 28 3/4 x 22 1/8 in.</p> <p>LITERATURE: S. Slive, <i>Frans Hals</i>, Vol. I, London, 1970-1974, p. 119 (illustrated, fig. 113); Vol. II (illustrated, pl. 159); Vol. III, p. 57, no. 101, as Frans Hals.</p>	\$3,000,000-5,000,000
49.347	<p>256. FRANS HALS (1581/1585-1666)</p> <p><i>Portrait of Hendrik Swalmius</i> monogrammed, inscribed and dated 'AETAT 60 / 1639 / FH' (center right) oil on panel 11 x 8 1/4 in.</p> <p>LITERATURE: S. Slive, <i>Frans Hals</i>, Vol. I, London, 1970-1974, pp. 129-130 (illustrated, fig. 12); Vol. II (illustrated, pl. 204); Vol. III, p. 67, no. 126, as Frans Hals.</p>	\$6,000,000-10,000,000

Phase 1

Old Master Paintings

72.296	<p>257. LOUIS-JEAN-FRANÇOIS LAGRENÉE (1724-1805) <i>Pygmalion and Galeta</i> signed and dated 'L. Lagrenée 1781' oil on canvas 23 3/8 x 19 1/4 in. (oval)</p> <p>LITERATURE: M. Sandoz, <i>Les Lagrenée</i>, Vol. I, Paris, 1983, no. 349, as Louis-Jean-François Lagrenée.</p>	\$400,000-750,000
28.95	<p>258. NICOLAS LANCRET (1690-1745) <i>The Repast of the Hunting Party</i> oil on canvas 22 x 29 in.</p> <p>LITERATURE: G. Wildenstein, <i>Lancret</i>, Paris, 1924, no. 452.</p>	\$200,000-400,000
24.96	<p>259. MASTER OF CITTÀ DI CASTELLO (ACTIVE CIRCA 1305-1320) <i>The Madonna and Child</i> tempera and gold on panel 29 x 18 3/4 in.</p> <p>LITERATURE: A. Bagnoli, <i>Duccio: alle origini della pittura senese</i>, exhibition catalogue, Siena, 2003, pp. 290, 292, no. 41, as the Master of Città de Castello.</p>	\$1,000,000-1,500,000

Phase 1

Old Master Paintings

260.
44.219 **MASTER OF SAN POLO IN CHIANTI (14TH CENTURY)** **\$80,000-170,000**
- The Agony in the Garden*
tempera and gold on panel
6 5/8 x 5 15/16 in.
- LITERATURE:**
R. Offner and K. Steinweg, *A Critical and Historical Corpus of Florentine Painting*, Vol. IV, Sect. III, New York, 1967, pp. 25, 481-486, as The Master of San Polo in Chianti.
261.
44.220 **MASTER OF SAN POLO IN CHIANTI (14TH CENTURY)** **\$80,000-170,000**
- Pilate Washing His Hands*
tempera and gold on panel
6 3/4 x 5 15/16 in.
- LITERATURE:**
R. Offner and K. Steinweg, *A Critical and Historical Corpus of Florentine Painting*, Vol. IV, Sect. III, New York, 1967, pp. 25, 481-486, as The Master of San Polo in Chianti.
262.
28.123 **MASTER OF THE GAMES (FLOURISHED CIRCA 1645-1655)** **\$400,000-600,000**
- A Peasant Family*
oil on canvas
34 5/8 x 43 in.
- LITERATURE:**
P. Rosenberg, *Tout l'oeuvre peint des Le Nain*, Paris, 1993, no. J11, as The Master of the Games.

Phase 1

Old Master Paintings

25.41	<p>263.</p> <p>MASTER OF THE STROZZI FUNERAL CHAPEL (ACTIVE CIRCA 1370-1400)</p> <p><i>A Triptych: The Madonna Enthroned with Saints (Central Panel); The Crucifixion and The Nativity (The Wings)</i></p> <p>tempera and gold on panel 22 7/8 x 20 1/2 in. (with doors open)</p> <p>LITERATURE: M. Boskovits, <i>Pittura Fiorentina alla Vigilia del Rinascimento</i>, Florence, 1975, p. 199, no. 85, as The Master of the Strozzi Funeral Chapel. D. Wilkins, <i>Maso di Banco: A Florentine Artist of the Early Trecento</i>, New York, 1985, no. 8-12, as by 'a weak or provincial follower of Maso'.</p>	\$300,000-500,000
30.280	<p>264.</p> <p>ANTOINE LE NAIN (CIRCA 1600-1648)</p> <p><i>The Village Piper</i></p> <p>signed and dated 'Le.nain.fecit 164★' (lower right) oil on copper 8 7/8 x 12 in.</p> <p>LITERATURE: P. Rosenberg, <i>Tout l'oeuvre peint des Le Nain</i>, Paris, 1993, no. 11, as Antoine Le Nain.</p>	\$6,000,000-8,500,000
20.100	<p>265.</p> <p>SIR HENRY RAEBURN, R.A. (1756-1823)</p> <p><i>The Honorable Henry David Erskine, Twelfth Earl of Buchan (1746-1817)</i></p> <p>oil on canvas 49 1/2 x 39 1/2 in.</p> <p>LITERATURE: (Possibly) W. Armstrong, <i>Sir Henry Raeburn</i>, London, 1901, p. 101.</p>	\$250,000-500,000

Phase 1

Old Master Paintings

27.200	<p>266. REMBRANDT HARMENSZ. VAN RIJN (1606-1669) <i>The Visitation</i> signed 'Rembrandt 1640' (lower center) oil on panel 22 1/4 x 18 7/8 in.</p> <p>LITERATURE: C. Tumpel, <i>Rembrandt: All Paintings in Colour</i>, Antwerp, 1986, no. 60, as Rembrandt. Rembrandt Research Project, <i>A Corpus of Rembrandt Paintings</i>, Vol. III, Dordrecht, 1998, no. A138, as 'an autograph work in good state'.</p>	\$50,000,000-90,000,000
1995.67	<p>267. RACHEL RUYSCH (1664-1750) <i>Flowers in a Glass Vase</i> signed and dated 'Rachel Ruysch 1704' (lower right, on the ledge) oil on canvas 33 x 26 3/8 in.</p> <p>LITERATURE: M. H. Grant, <i>Rachel Ruysch</i>, Leigh-on-Sea, 1956, p. 30, no. 56, as Ruysch.</p>	\$3,000,000-5,000,000
24.94	<p>268. STEFANO DI GIOVANNI, CALLED SASSETTA (CIRCA 1400-1450) <i>The Procession to Calvary</i> tempera and gold on panel 19 1/8 x 25 1/4 in. Executed in 1437-1444</p> <p>LITERATURE: M. Israels, <i>Sassetta: The Borgo San Sepolcro Altarpiece</i>, Vol. I, Florence, 2009, pp. 37-341; Vol. II, pp. 422-427, as Sassetta.</p>	\$5,000,000-8,000,000

Phase 1

Old Master Paintings

26.110	<p>269. ANDREA SOLARIO (CIRCA 1465-1524) <i>Saint George and Saint Sebastian</i> oil on panel 14 1/2 x 10 1/4 in.</p> <p>LITERATURE: D.A. Brown, <i>Andrea Solario</i>, 1987, no. 35, as Andrea Solario.</p>	\$1,000,000-2,000,000
30.297	<p>270. MICHIEL SWEERTS (1618-1664) <i>In the Studio</i> signed and dated 'Michael Sweerts / fecit / Romae / A.D. 1652' (on the piece of paper draped over the table edge) oil on canvas 28 7/8 x 23 1/8 in.</p> <p>LITERATURE: R. Kultzen, <i>Michiel Sweerts</i>, Doornspijk, 1996, p. 89, no. 7, as Michiel Sweerts.</p>	\$5,000,000-10,000,000
23.11	<p>271. JACOPO ROBUSTI, CALLED JACOPO TINTORETTO (1519-1594) <i>Allegory of The Dreams of Men</i> oil on canvas 149 x 85 3/4 in.</p> <p>LITERATURE: R. Pallucchini and P. Rossi, <i>Tintoretto: l'opera completa, le opere sacre e profane</i>, Vol. I, 1990, no. 328, as Jacopo Tintoretto.</p>	\$2,000,000-3,000,000

Phase 1

Old Master Paintings

26.107	<p>272. VENETIAN SCHOOL (CIRCA 1580 OR LATER) <i>The Appeal</i> monogrammed 'HCA', interlocked (central figure's hat) oil on canvas 33 1/4 x 27 1/4 in.</p> <p>LITERATURE: T. Pignalti and F. Pedrocco, <i>Giorgione</i>, New York, 1999, no. A5, as 'a not terribly successful attempt to imitate the styles of three different artists: Giorgione...Sebastiano... and Titian'. E.M. dal Pozzolo, <i>Giorgione</i>, Milan, 2009, p. 362, as Niccolò di Frangipane (illustrated, pl. 328).</p>	\$1,500,000-3,000,000
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Phase 1

Porcelain, European Ceramics & Glass

21.184	<p>273.</p> <p>AN ITALIAN MAIOLICA ISORIATO CRESPIA</p> <p>THE MARCHES, 1530-1580</p> <p>The shell-molded basin painted with generals conferring with the king in a tent</p> <p>10 7/8 in. diameter</p>	\$8,000-20,000
21.192	<p>274.</p> <p>A DOCUMENTARY ITALIAN MAIOLICA BIBLICAL ISTORIATO BOWL</p> <p>DUCHY OF URBINO, 1545</p> <p>Painted after a drawing by Michelangelo entitled <i>Il Sogno</i> (The Dream), inscribed on the reverse in Italian with a description of the scene which translates as <i>Daniel, dreaming of seeing all the deadly sins, was in great distress; the angel came from heaven and awakened him</i></p> <p>11 1/2 in. diameter</p>	\$30,000-70,000
21.196	<p>275.</p> <p>AN ITALIAN (DERUTA) MAIOLICA LUSTRED CHARGER</p> <p>BY THE 'FATTO IN DIRUTA' PAINTER, CIRCA 1515</p> <p>Decorated in underglaze blue and in gold luster, the center with a male nude, possibly Apollo, posed on a brickwork ground between two columns flanked by stylized flowering plants and poplar trees, standing in contrapposto, leaning on the bow at his left, a quiver of arrows slung across his back, the border with alternate panels of scale pattern and stylized acanthus edged in stripes, the reverse lead-glazed</p> <p>16 1/4 in. diameter</p>	\$15,000-35,000

Phase 1

Porcelain, European Ceramics & Glass

22.232	<p>276.</p> <p>A NUREMBERG GREEN LEAD-GLAZED TERRACOTTA STOVE TILE</p> <p>WORKSHOP OF GEORG VEST (1586-1638), CIRCA 1607</p> <p>Rectangular, molded with The Ascension within cathedral arches</p> <p>30 1/4 x 23 1/2 in.</p>	\$3,000-8,000
29.214	<p>277.</p> <p>A VENETIAN GLASS ENAMELED FOOTED BOWL</p> <p>16TH CENTURY</p> <p>The hemispheric clear glass bowl enameled in colors and enriched in gilt in a scale pattern and raised on a fluted trumpet-mouth foot</p> <p>6 3/4 in. high; 11 5/8 in. diameter</p> <p>(Assumes enamel testing would confirm the work is of the period)</p>	\$7,000-20,000
1992.43	<p>278.</p> <p>A SILVER-GILT MOUNTED MEISSEN (K.P.M.) CHINOISERIE TEAPOT AND COVER</p> <p>BLUE K.P.M MARK, DREHER'S MARK TO FOOTRIM, PAINTED BY JOHANN GREGOR HÖROLDT, THE SILVER-GILT MOUNT TO THE TIP OF THE SPOUT OF SIMILAR DATE, 1723-1724</p> <p>Of squat baluster form with loop handle, the curved spout with mask terminal, painted with a huntsman and companion on horseback one holding a hawk, the other with a spear, an attendant before them driving three spotted hounds, the reverse with two figures before an estuary with an attendant blackamoor and another figure to one side within iron-red scroll and gilt-lined <i>Böttger lustre</i> panelled cartouches, the shoulder with a band of gilt <i>Laub-und-Bandelwerk</i>, the spout, handle, body and cover with scattered birds among <i>indianische Blumen</i>, the spout with contemporary silver-gilt mount</p> <p>5 3/8 in. high</p>	\$10,000-25,000

Phase 1

Porcelain, European Ceramics & Glass

1992.279	<p>279.</p> <p>A SÈVRES BISCUIT PORCELAIN PORTRAIT FIGURE OF FRANCOIS DE SALIGNAC DE LA MOTHE-FENELON FROM THE 'GRANDS HOMMES' SERIES</p> <p>AFTER A MODEL BY FÉLIX LE COMTE, MADE UNDER THE DIRECTION OF FRANÇOIS- JOSEPH LE RICHE, 1783-1789</p> <p>The theologian and educator shown standing, holding a book titled <i>TELEMAQUE / ANNO / 1770</i> under his left arm</p> <p>18 5/8 in. high</p>	\$15,000-40,000
1997.8	<p>280.</p> <p>A SÈVRES BISCUIT PORCELAIN PORTRAIT BUST OF NAPOLEON I</p> <p>IMPRESSED UPPERCASE MARK TO THE FRONT, AFTER A MODEL BY ANTOINE-DENIS CHAUDET, CIRCA 1814</p> <p>Life size, truncated at the shoulders and chest as a herm, the front of the plinth incised <i>NAPOLEON</i></p> <p>20 1/2 in. high</p>	\$20,000-50,000
2000.85	<p>281.</p> <p>A MEDICI SOFT PASTE PORCELAIN EWER (BROCCA)</p> <p>ATTRIBUTED TO BERNARDO BUONOTALENTI, 1575-1578</p> <p>The baluster jar with upright bracket scroll handle issuing from winged grotesque mask terminals at each side and centering a spout applied at the shoulder issuing from a petal terminal, the stemma of the Medici on a ground of <i>groteschi</i> beneath a band of scrolls, the lower portion molded with beaded gadroons</p> <p>14 1/2 in. high</p>	\$1,200,000-3,000,000

Phase 1

Post-War & Contemporary Art

1992.214	<p>282. BEAUFORD DELANEY (1901–1979) <i>Self Portrait</i> oil on canvas 23 x 19 in. Painted in 1962</p> <p>(Not seen in person; appraised from photographs)</p>	<p>\$25,000–35,000</p>
1993.49	<p>283. ROBERT MOSKOWITZ (1912–2001) <i>Hard Ball III</i> oil on canvas 108 x 58 in. Painted in 1993</p> <p>(Not seen in person; appraised from photographs)</p>	<p>\$8,000–10,000</p>

Phase 1

Pre-Columbian Art

	284.	
47.180	A BASALT PALMA WITH MAIZE GOD RECEIVING A HUMAN SACRIFICE	\$40,000-60,000
	VERA CRUZ, 250-950	
	19 1/8 in. high	

Phase 1

Prints & Multiples

	285.	
21.116	HONORE VICTORIN DAUMIER (1808-1879)	\$15,000-25,000
	<i>Le ventre legislatif</i>	
	lithograph on wove paper, 1834	
	11 x 17 1/8 in.	
	(Not seen in person; appraised from photographs)	

Phase 1

Silver & Objects of Vertu

29.308	<p>286. A WILLIAM III SILVER TANKARD MARK OF ALEXANDER ROOD, LONDON, 1698 6 1/6 in. high</p> <p>(Not seen in person; appraised from photographs)</p>	\$5,000-8,000
29.309	<p>287. A GEORGE I IRISH TWO-HANDLED SILVER CUP MARK OF DAVID KING, DUBLIN, 1717 8 1/4 in. high</p> <p>(Not seen in person; appraised from photographs)</p>	\$5,000-8,000
29.312	<p>288. A GEORGE III SILVER EPERGNE MARK OF WILLIAM CRIPPS, LONDON, 1763 14 1/4 in. high; 28 in. wide</p> <p>(Not seen in person; appraised from photographs)</p>	\$30,000-50,000
49.288	<p>289. AN AMERICAN SILVER SAUCEBOAT MARK OF JOSEPH ANTHONY, JR., PHILADELPHIA, CIRCA 1785 7 3/16 in. long</p> <p>(Not seen in person; appraised from photographs)</p>	\$5,000-8,000
2002.136.1	<p>290. AN AMERICAN FIVE-PIECE SILVER TEA AND COFFEE SERVICE MARK OF THOMAS FLETCHER & SIDNEY GARDINER, PHILADELPHIA, CIRCA 1815 8 1/8 in. high (the larger teapot)</p> <p>(5)</p> <p>(Not seen in person; appraised from photographs)</p>	\$10,000-15,000

Phase 2

20th Century Decorative Art & Design

	291.	
21.102	CHARLES RENNIE MACKINTOSH (1868-1928)	\$200,000-400,000
	<i>PETUNIAS, 1916</i>	
	watercolor, gouache and graphite on wove paper	
	20 3/4 x 21 1/4 in.	

Phase 2

African & Oceanic Art

26.10	<p>292. A BENIN FIGURE NIGERIA copper alloy 9 1/2 in. high</p> <p>(Not seen in person; appraised from photographs)</p>	\$30,000-50,000
26.11	<p>293. A BENIN FIGURE NIGERIA copper alloy 9 1/4 in. high</p> <p>(Not seen in person; appraised from photographs)</p>	\$30,000-50,000
26.369	<p>294. A SHIELD MIDDLE SEPIK RIVER, PAPUA, NEW GUINEA 58 in. long</p> <p>(Not seen in person; appraised from photographs)</p>	\$40,000-60,000
26.370	<p>295. A SAWOS CEREMONIAL BOARD (MALU) MIDDLE SEPIK RIVER, PAPUA, NEW GUINEA 66 1/4 in. long</p> <p>(Not seen in person; appraised from photographs)</p>	\$300,000-500,000

Phase 2

American Art

10.21	<p>296. BIRGE HARRISON (1854-1929) <i>Fifth Avenue at Twilight</i> signed 'Birge Harrison' (lower right) oil on canvas 30 x 23 in. Painted <i>circa</i> 1910</p>	\$100,000-300,000
29.356	<p>297. CARL MILLES (1875-1950) <i>Folke Filbyter</i> stamped 'I. Rasmussen Copenhagen' (on base) bronze with dark brown patina 28 1/2 in. high Cast <i>circa</i> 1925</p>	\$50,000-100,000
29.357AB	<p>298. CARL MILLES (1875-1950) <i>Europa and the Bull</i> stamped 'I. Rasmussen Copenhagen' (on base) bronze with verdigris patina 31 1/2 in. high Cast <i>circa</i> 1926</p>	\$200,000-350,000
19.36	<p>299. ELIE NADELMAN (1882-1946) <i>Resting Stag</i> bronze with varied patina 17 1/2 in. high Cast <i>circa</i> 1916-1917</p>	\$300,000-600,000

Phase 2

American Art

- 19.37 **300.**
ELIE NADELMAN (1882-1946) **\$200,000-500,000**
Wounded Stag
 bronze with varied patina
 17 1/2 in. high
 Cast *circa* 1916-1917
- 27.159 **301.**
MAURICE BRAZIL PRENDERGAST (1859-1924) **\$2,000,000-4,000,000**
Promenade
 signed 'Prendergast' (lower right)
 oil on canvas
 85 x 134 in.
 Painted in 1914-1915

LITERATURE:
 C. Clark, N.M. Mathews and G. Owens, *Maurice Brazil Prendergast and Charles Prendergast: Catalogue Raisonné*, Williamstown, Massachusetts, 1990, p. 302, no. 411, (illustrated).
- 13.8 **302.**
ROBERT REID (1862-1929) **\$50,000-150,000**
The Miniature
 signed 'Robert Reid' (lower left)
 oil on canvas
 30 x 26 in.
 Painted *circa* 1912
- 25.22 **303.**
ALBERT PINKHAM RYDER (1847-1917) **\$100,000-400,000**
Summer Night, Moonlight
 signed 'A.P. Ryder' (lower left)
 oil on canvas
 14 x 20 in.

 (Assumes that the recognized authority on the artist would confirm attribution)

Phase 2

American Art

21.23	<p>304.</p> <p>BESSIE POTTER VONNOH (1872-1955)</p> <p><i>Allegresse</i> inscribed 'Bessie Potter Vonnoh no. III' (on base) bronze with brown patina 26 in. high Executed in 1921</p>	<p>\$50,000-110,000</p>
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Phase 2

American Indian Art

	305.	
51.10	A WOODEN EFFIGY LADLE	\$40,000-60,000
	OJIBWA, LATE 18TH/EARLY 19TH CENTURY	
	9 5/8 in. long	

Phase 2

Antiquities

24.14	<p>306. AN ATTIC BLACK-FIGURED AMPHORA CIRCA 540 B.C. 12 in. high</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p> <p>(Not seen in person, appraised from photographs)</p>	\$20,000–60,000
24.104	<p>307. A ROMAN MARBLE HEAD OF A BEARDED MAN CIRCA 2ND CENTURY A.D. 10 1/4 in. high; 6 1/4 in. wide; 7 3/4 in. deep</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p> <p>(Not seen in person, appraised from photographs)</p>	\$30,000–200,000
24.105	<p>308. A CYPRIOT LIMESTONE BEARDED HEAD CIRCA 6TH CENTURY B.C. 12 1/2 in. high; 8 in. wide; 8 3/4 in. deep</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p> <p>(Not seen in person, appraised from photographs)</p>	\$20,000–150,000

Phase 2

Antiquities

26.139	<p>309. A ROMAN MARBLE STRIGILATED SARCOPHAGUS WITH FIGURES OF SALUS & ASCLEPIUS CIRCA 3RD CENTURY A.D. 28 3/4 in. high; 82 1/2 in. wide; 34 in. deep</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p> <p>(Not seen in person, appraised from photographs)</p>	\$15,000-75,000
27.211	<p>310. A ROMAN MARBLE PORTRAIT HEAD OF A MAN REPUBLICAN PERIOD, CIRCA LATE 1ST CENTURY B.C. 15 3/4 in. high; 8 1/4 in. wide; 8 1/4 in. deep</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p> <p>(Not seen in person, appraised from photographs)</p>	\$80,000-300,000
27.216	<p>311. A ROMAN MARBLE CINERARY URN AND LID CIRCA 1ST CENTURY A.D. 13 in. high; 14 in. wide; 11 in. deep</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p> <p>(Not seen in person, appraised from photographs)</p>	\$15,000-50,000

Phase 2

Antiquities

30.372	<p>312. AN EGYPTIAN STONE DIGNITARY MIDDLE KINGDOM, 11TH-12TH DYNASTY, 2040-1783 B.C. 9 7/16 in. high; 9 13/16 in. wide; 6 11/16 in. deep</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p> <p>(Not seen in person, appraised from photographs)</p>	\$30,000-80,000
45.130	<p>313. A ROMAN MARBLE OSCILLUM WITH SATYR AND A MAENAD CIRCA 1ST CENTURY B.C. 16 7/8 in. diameter</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p> <p>(Not seen in person, appraised from photographs)</p>	\$30,000-100,000
53.273	<p>314. A BRONZE AGE GOLD LUNULA IRELAND, EARLY BRONZE AGE, CIRCA 1800- 1600 B.C. 18 4/5 in. diameter Weight of gold: 63.4 g.</p> <p>(Assumes the source of origin and the provenance is such that the work could be traded freely within the United States)</p> <p>(Not seen in person, appraised from photographs)</p>	\$50,000-150,000

Phase 2

Books & Manuscripts

21.79	<p>315. SCHEDEL, Hartmann (1440-1514). <i>Liber Chronicarum</i>, in Latin. Nuremberg: Anton Koberger, 23 December 1493. Folio. Contemporary pigskin. Title with a few marginal repairs, some intermittent pale dampstaining.</p> <p>(Not seen in person; appraised from photographs)</p>	\$30,000-90,000
24.108.AB	<p>316. ST. ROMAULD AND CAMALDOLESE MONKS, in a historiated initial 'A' cut from a manuscript choirbook illuminated by Don Simone Camaldolese, 6 7/8 x 6 7/8 in., [Italy, Tuscany, c. 1390]</p> <p>(Not seen in person; appraised from photographs)</p>	\$45,000-90,000
29.301.AB	<p>317. THE ANNUNCIATION, in a historiated initial 'M' on a leaf from an Antiphonary, illuminated manuscript choirbook on vellum, 21 3/8 x 14 3/8 in., [Italy, ?Tuscany, late 13th century]</p> <p>(Not seen in person; appraised from photographs)</p>	\$25,000-60,000
29.302.AB	<p>318. THE ASSUMPTION, in a historiated initial 'V' on a leaf from an Antiphonary, illuminated manuscript choirbook on vellum, 21 3/8 x 14 3/4 in., [Italy, ?Tuscany, late 13th century]</p> <p>(Not seen in person; appraised from photographs)</p>	\$25,000-60,000

Phase 2

Chinese Ceramics & Works of Art

22.213	<p>319.</p> <p>A STONE BUDDHIST TRIAD STELE</p> <p>TANG DYNASTY (618-907)</p> <p>Of pointed arch form, the central seated figure of Buddha flanked on either side by a standing <i>bodhisattva</i> borne on a lotus stem and a small seated lion</p> <p>22 1/2 in. high</p>	\$30,000-60,000
26.128	<p>320.</p> <p>A LARGE STONE FIGURE OF GUANYIN</p> <p>SUI DYNASTY, DATED 581</p> <p>The figure standing on a lotus base with a small lion to either side, dressed in long robes with an ornamented collar and long, beaded necklaces, with one arm raised holding a flywhisk and the other lowered to the side holding a bottle, the square base carved with a long inscription</p> <p>36 in. high</p>	\$400,000-800,000
26.129	<p>321.</p> <p>A GREY POTTERY RELIEF OF A CAPARISONED HORSE</p> <p>SIX DYNASTIES PERIOD OR LATER</p> <p>The panel divided into four sections, depicting a prancing horse</p> <p>27 1/2 x 26 1/4 in.</p>	\$10,000-50,000

Phase 2

Chinese Ceramics & Works of Art

26.161	<p>322.</p> <p>A GREY LIMESTONE FIGURE OF AMITABHA</p> <p>TANG DYNASTY (618-907)</p> <p>Shown seated in <i>dhyanasana</i> atop a lotus, with the left hand resting on the knee in <i>bhumisparsa mudra</i> and the right hand, now missing, raised, dressed in long robes with hair pulled back and low-domed <i>ushnisa</i></p> <p>13 1/4 in. high</p>	\$20,000-70,000
28.67	<p>323.</p> <p>A FRESCO OF FOUR BODHISATTVAS</p> <p>4TH/5TH CENTURY</p> <p>Painted in blue, white, brown and shades of grey, the panel depicts four heads beneath a blue and white border</p> <p>9 1/4 in. high; 19 1/4 in. wide</p>	\$30,000-100,000
29.245	<p>324.</p> <p>A GILT-BRONZE FIGURE OF A STANDING BUDDHA</p> <p>MING DYNASTY (1368-1644)</p> <p>Wearing voluminous robes with cascading folds, the figure stands gracefully with the right hand raised and the left hand lowered, the face framed by pendulous earlobes, topped by a pronounced <i>ushnisa</i> covered with finely rendered plaits of hair and centered by a central circular indentation on both levels</p> <p>45 3/4 in. high</p>	\$800,000-2,000,000

Phase 2

Chinese Ceramics & Works of Art

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|--------|--|--------------------------|
| 29.342 | <p>325.</p> <p>A SANCAI-GLAZED AND PAINTED
POTTERY FIGURE OF A COURT LADY
WITH PHOENIX HEADDRESS
TANG DYNASTY (618-907)
The elegant lady standing with arms crossed beneath a
shawl, on flat base with <i>myi</i>-shape slippers, the unglazed
head with elaborate headdress
17 1/2 in. high</p> | \$20,000-50,000 |
| 29.425 | <p>326.</p> <p>A BRONZE RITUAL WINE VESSEL AND
COVER
EARLY WESTERN ZHOU DYNASTY, 11TH/10TH
CENTURY B.C.
The pear-shaped vessel of oval section, raised on a
spreading foot and cast on each side with a band
centered by a mask and containing confronting birds on
a <i>leiwen</i> ground, the swing handle terminating at each
end in an animal mask, the cover with a similar band,
with a long inscription on the interior of the vessel and
the cover
9 5/8 in. high</p> | \$300,000-600,000 |

Phase 2

Chinese Ceramics & Works of Art

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|--------|--|----------------------------|
| 29.443 | <p>327.</p> <p>A STONE STELE WITH BUDDHIST TRIAD AND APSARAS</p> <p>LATE NORTHERN WEI/EASTERN WEI (386-550)</p> <p>Of pointed arch form, the central figure of Buddha flanked on either side by a <i>bodhisattva</i> supported on a <i>chilong</i>, framed at top by <i>apsaras</i>, with conical section at lower portion to secure into a base (now missing)</p> <p>23 1/2 in. high</p> <p>LITERATURE:</p> | \$60,000-150,000 |
| 29.444 | <p>328.</p> <p>A STONE FIGURE OF BHIKSU</p> <p>NORTHERN QI DYNASTY (550-577)</p> <p>Standing straight with the hands clasped together in front, dressed in loose robes that fall to the bare feet</p> <p>56 1/2 in. high</p> | \$400,000-1,000,000 |
| 53.171 | <p>329.</p> <p>A SMALL BRONZE TURQUOISE-INLAID ARCHAIC TIGER MASK</p> <p>LATE SHANG/EARLY WESTERN ZHOU DYNASTY, 12TH-10TH CENTURY B.C.</p> <p>Inlaid with oval eyes and stylized mouth, cheeks, eyebrows and ears beneath the two, pointed ends of the ears</p> <p>2 3/4 in. high; 2 7/8 in. wide</p> | \$20,000-50,000 |

Phase 2

Chinese Ceramics & Works of Art

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| 53.175 | <p>330.
 A SANCAI-GLAZED AND PAINTED
 POTTERY FIGURE OF A CENTRAL ASIAN
 MUSICIAN
 TANG DYNASTY (618-907)
 The figure seated on a waisted stool, dressed in long robes and holding both hands in front with a cymbal in the right hand, the head unglazed with pointed beard and topped by a high cap tied at back with a long ribbon
 7 7/8 in. high</p> | \$20,000-50,000 |
| 53.176 | <p>331.
 A SANCAI-GLAZED AND PAINTED
 POTTERY FIGURE OF A CENTRAL ASIAN
 MUSICIAN
 TANG DYNASTY (618-907)
 The figure seated on a waisted stool, dressed in long robes and holding a mouth organ in both hands in front, the head unglazed with pointed beard and topped by a high cap tied at back with a long ribbon
 7 7/8 in. high</p> | \$20,000-50,000 |

Phase 2

Chinese Paintings

- 21.180 332. **ATTRIBUTED TO TANG DI (1287-1355)** **\$700,000-1,200,000**
- LANDSCAPE*
signed and dated '1343'; inscribed by Qian Kui (d. 1384)
and Chen Mei (Yuan Dynasty)
hanging scroll, ink on silk
73 1/4 x 36 7/8 in.
- 21.181 333. **WU WEI (1459-1508)** **\$300,000-600,000**
- LANDSCAPE*
signed and dated '1483'
hanging scroll, ink on silk
73 1/2 x 40 1/8 in.

Phase 2

European Furniture, Sculpture and Decorative Objects

21.189	<p>334. A POLYCHROME DECORATED CARVED LIMESTONE FIGURE OF SAINT PAUL BURGUNDY, THIRD QUARTER 15TH CENTURY Depicted standing and holding a sword 51 1/2 in. high; 20 in. wide; 12 1/4 in. deep</p> <p>(Assumes analysis of paint would confirm the work is of the period)</p>	\$30,000-60,000
22.277	<p>335. A POLYCHROME DECORATED TERRACOTTA GROUP OF THE PIETA ITALIAN, CIRCA 1425-1450 25 3/4 in. high; 22 1/2 in. wide; 11 in. deep</p> <p>(Assumes thermoluminescence testing would confirm the work is of the period)</p>	\$30,000-60,000
25.151	<p>336. A WHITE MARBLE RELIEF OF THE MADONNA AND CHILD WITH ANGELS WORKSHOP OF AGOSTINO DI GIOVANNI, SIENA, CIRCA 1335-1340 30 in. high; 37 in. wide; 2 1/2 in. deep</p>	\$50,000-150,000

Phase 2

Japanese Art

27.541	<p>337. TOSA SCHOOL (LATE 16TH/EARLY 17TH CENTURY)</p> <p><i>Scenes from the Tale of Genji</i> six-panel screen; ink, color, silver, gold and gold leaf on paper 67 x 141 in.</p>	\$80,000-120,000
27.542	<p>338. A CARVED AND POLYCHROME WOODEN FIGURE OF SEISHI BOSATSU 11TH/12TH CENTURY 30 in. high</p>	\$40,000-60,000
27.545	<p>339. ARTIST UNKNOWN (15TH CENTURY)</p> <p><i>Amida and Kannon Descending</i> hanging scroll; ink, color and gold on silk 39 1/4 x 16 1/2 in.</p>	\$40,000-60,000
27.546	<p>340. ARTIST UNKNOWN (14TH CENTURY)</p> <p><i>Nyoirin Kannon</i> hanging scroll; ink, color and gold on silk 48 3/8 x 28 7/8 in.</p>	\$70,000-100,000
27.547	<p>341. ARTIST UNKNOWN (14/15TH CENTURY)</p> <p><i>Seated Kannon and Two Attendants</i> hanging scroll; ink, color and gold on silk 55 1/2 x 34 1/2 in.</p>	\$50,000-70,000

Phase 2

Impressionist & Modern Art

26.116	<p>342. MARIANO ANDREU (1888-1976) <i>Spanish Dancer</i> signed and dated 'Mariano Andreu 23' (lower right) oil on canvas 41 1/2 x 31 1/8 in. Painted in 1923</p>	\$30,000-50,000
26.117	<p>343. MARIANO ANDREU (1888-1976) <i>The Bathers</i> signed and dated 'Mariano Andreu 23' (lower left) oil on canvas 23 1/2 x 38 3/4 in. Painted in 1923</p>	\$30,000-50,000
20.113	<p>344. EUGENE BOUDIN (1824-1898) <i>Antibes, vue générale</i> signed, dated and inscribed 'E. Boudin Antibes 93' (lower left) oil on canvas 21 3/4 x 35 1/4 in. Painted in 1893</p> <p>LITERATURE: R. Schmit, <i>Eugène Boudin</i>, Vol. III, Paris, 1973, p. 184, no. 3074 (illustrated).</p>	\$120,000-200,000

Phase 2

Impressionist & Modern Art

29.324	<p>345.</p> <p>GIORGIO DE CHIRICO (1888-1978)</p> <p><i>Cavalli</i> signed 'G de Chirico' (lower right) oil on canvas 21 1/2 x 18 1/4 in. Painted <i>circa</i> 1929</p> <p>LITERATURE: C.B. Sakraischik, <i>Catalogo Generale Giorgio de Chirico: opera dal 1908 al 1930</i>, Vol. II, Milan, 1972, no. 150 (illustrated). (Assumes that the recognized authority on the artist would confirm attribution)</p>	\$200,000-350,000
21.31	<p>346.</p> <p>CHARLES COTTET (1863-1924)</p> <p><i>The Port of Douarnenez</i> signed and inscribed 'C. Cottet Douarnenez' (lower left) oil on canvas 45 x 64 1/8 in.</p>	\$10,000-50,000
21.6	<p>347.</p> <p>EDGAR DEGAS (1834-1917)</p> <p><i>Groupe de danseuses</i> indistinctly stamped with signature (lower left) pastel and charcoal on paper 25 3/4 x 20 in. Executed <i>circa</i> 1898</p> <p>LITERATURE: P.A. Lemoisne, <i>Degas et son oeuvre</i>, Vol. III, Paris, 1946, p. 764, no. 1312 (illustrated, p. 765).</p>	\$2,000,000-5,000,000

Phase 2

Impressionist & Modern Art

- 28.96 348.
ANDRE DERAINE (1880-1954) **\$40,000-70,000**
- Paysage de Provence*
 signed 'A Derain' (lower right)
 oil on canvas
 18 1/2 x 22 in.
 Painted *circa* 1922
- LITERATURE:**
 M. Kellermann, *André Derain: Catalogue raisonné de l'oeuvre peint*, Vol. II, Paris, 1996, p. 23, no. 501 (illustrated).
- 22.15 349.
RAOUL DUFY (1877-1953) **\$70,000-100,000**
- Nature morte à la cafetière*
 signed 'Raoul Dufy' (lower right)
 oil on canvas
 18 x 21 1/2 in.
 Painted *circa* 1914
- LITERATURE:**
 M. Laffaille, *Raoul Dufy: Catalogue raisonné de l'oeuvre peint*, Vol. III, Geneva, 1976, p. 329, no. 1328 (illustrated).
- 29.327 350.
JAMES ENSOR (1860-1949) **\$120,000-200,000**
- Le Ballet Féerique (Le Jardin D'Amour)*
 signed 'Ensor' (lower right)
 oil on canvas
 20 x 24 in.
 Painted *circa* 1925-1930
- LITERATURE:**
 X. Tricot, *James Ensor*, Vol. II, Brussels, 2009, p. 508, no. 529 (illustrated in color).

Phase 2

Impressionist & Modern Art

30.285	<p>351. OSCAR GHIGLIA (1876-1945) <i>The Artificial Rose</i> signed 'O Ghiglia' (upper left) oil on canvas 34 x 26 1/4 in. Painted in 1929</p>	\$50,000-80,000
30.380	<p>352. GEORGE GROSZ (1893-1959) <i>Conversation</i> signed 'Grosz' (lower right) watercolor on paper 30 3/4 x 22 1/2 in. Executed <i>circa</i> 1928</p> <p>(Assumes that the recognized authority on the artist would confirm attribution)</p>	\$25,000-50,000
21.209	<p>353. ERICH HECKEL (1883-1970) <i>Sonnenblumen</i> oil on canvas 30 1/2 x 27 3/4 in. Painted in 1920</p> <p>LITERATURE: P. Vogt, <i>Erich Heckel</i>, Recklinghausen, 1965, no. 18 (illustrated).</p>	\$120,000-200,000

Phase 2

Impressionist & Modern Art

26.35	<p>354. AUGUSTE HERBIN (1882-1960) <i>Le pain d'épice</i> signed 'Herbin' (lower right) oil on canvas 21 1/4 x 25 1/2 in. Painted in 1925</p> <p>LITERATURE: G. Glaisse, <i>Herbin: Catalogue raisonné de l'oeuvre peint</i>, Paris, p. 377, no. 555 (illustrated).</p>	\$35,000-50,000
30.283	<p>355. PAUL KLEE (1879-1940) <i>Lesende II</i> signed 'Klee' (center right), numbered, dated, inscribed and titled 'IV 1925 E. Sieben Lesende II' (on the mount) oil transfer and watercolor on paper laid down on card 12 1/2 x 18 7/8 in. (sheet) Executed in 1925</p> <p>LITERATURE: The Paul Klee Foundation, ed., <i>Paul Klee: Catalogue raisonné</i>, Vol. 4, Bern, 2001, p. 359, no. 3828 (illustrated).</p>	\$80,000-120,000
21.213	<p>356. GEORG KOLBE (1877-1947) <i>Auferstehung</i> signed with initials and stamped with foundry mark 'GK H NOACK BERLIN FRIEDENAU' (on the back) bronze with brown patina 30 3/8 in. high Conceived in 1920</p> <p>LITERATURE: U. Berger, <i>Georg Kolbe: Leben und Werk</i>, Berlin, 1990, p. 243, no. 36 (another cast illustrated, p. 244).</p>	\$150,000-200,000

Phase 2

Impressionist & Modern Art

28.99	<p>357. MARIE LAURENCIN (1883-1956) <i>Mère et enfant</i> signed and dated 'Marie Laurencin 1928' (lower right) oil on canvas 32 x 25 1/2 in. Painted in 1928</p> <p>LITERATURE: D. Marchesseau, <i>Marie Laurencin: Catalogue raisonné de l'oeuvre peint</i>, Tokyo, 1986, p. 207, no. 446 (illustrated).</p>	\$150,000-250,000
21.73	<p>358. HENRI LE SIDANER (1862-1939) <i>The Tea Table</i> signed 'Le Sidaner' (lower right) oil on canvas 28 1/2 x 36 in. Painted in 1919</p> <p>LITERATURE: Y. Farinoux-Le Sidaner, <i>Le Sidaner: l'oeuvre peint et gravé</i>, Paris, 1989, p. 163, no. 407 (illustrated).</p>	\$500,000-800,000
21.17	<p>359. HENRI LEBASQUE (1865-1937) <i>Sur le balcon à Saint-Tropez (Marthe et Pierre Lebasque)</i> signed 'Lebasque' (lower left) oil on canvas 64 x 51 1/2 in. Painted in 1920</p> <p>LITERATURE: D. Bazetoux, <i>Henri Lebasque: Catalogue raisonné</i>, Neuilly-sur-Marne, 2008, p. 298, no. 1215 (illustrated). (Assumes that the recognized authority on the artist would confirm attribution)</p>	\$400,000-800,000

Phase 2

Impressionist & Modern Art

29.347	<p>360. WILHELM LEHMBRUCK (1881-1919) <i>Kleine Sinnende</i> terracotta 20 1/8 in. high Conceived in 1911; this version cast by 1929</p> <p>LITERATURE: D. Schubert, <i>Wilhelm Lehmbruck: Catalogue raisonné der Skulpturen</i>, Worms, 2001, p. 211, no. 55.I.3. (Assumes that the recognized authority on the artist would confirm attribution)</p>	\$40,000-70,000
24.72	<p>361. ARISTIDE MAILLOL (1861-1944) <i>Baigneuse se coiffant</i> signed with monogram bronze with brown patina 15 in. high Conceived in 1907</p> <p>(Assumes that the recognized authority on the artist would confirm attribution)</p>	\$40,000-60,000
29.330	<p>362. ARISTIDE MAILLOL (1861-1944) <i>Buste de Vénus</i> inscribed with foundry mark 'ALEXIS RUDIER FONDEUR PARIS' bronze with brown patina 17 in. high Conceived in 1898; this version cast by 1952</p> <p>(Assumes that the recognized authority on the artist would confirm attribution)</p>	\$30,000-50,000

Phase 2

Impressionist & Modern Art

25.61	<p>363. IVAN MESTROVIC (1883-1962)</p> <p><i>Contemplation</i> marble 39 3/4 in. high Executed in 1923</p> <p>(Not seen in person; appraised from photographs)</p>	\$15,000-50,000
29.321	<p>364. EDVARD MUNCH (1863-1944)</p> <p><i>Boy in a Rocky Landscape</i> signed 'E Munch' (lower right) oil on canvas 30 1/2 x 26 1/8 in. Painted in 1912-1915</p> <p>LITERATURE: G. Wohl, <i>Edvard Munch: Complete Paintings</i>, London, 2009, p. 1006, no. 1033 (illustrated).</p>	\$800,000-1,500,000
28.103	<p>365. GINO SEVERINI (1883-1966)</p> <p><i>Still Life</i> signed 'Severini' (lower center) fresco 10 1/2 x 8 3/4 in.</p> <p>(Assumes that the recognized authority on the artist would confirm attribution)</p>	\$30,000-50,000

Phase 2

Impressionist & Modern Art

26.32	<p>366. PAUL SIGNAC (1863-1935) <i>Port Louis</i> signed, titled and partially dated 'P. Signac Port Louis 192...' (lower right) watercolor, pencil and black crayon on paper laid down on paper 12 x 17 7/8 in. Executed in the 1920s</p> <p>(Assumes that the recognized authority on the artist would confirm attribution)</p>	\$30,000-50,000
26.33	<p>367. PAUL SIGNAC (1863-1935) <i>La Seine: Le Pont des Arts</i> signed 'P. Signac' (lower left) watercolor and black crayon on paper laid down on paper 10 x 16 in.</p> <p>(Assumes that the recognized authority on the artist would confirm attribution)</p>	\$30,000-50,000
28.100	<p>368. MAURICE UTRILLO (1883-1955) <i>Maison à Bardilly</i> signed, dated and inscribed 'Maurice, Utrillo, V, 1927...maison où naquit le bienheureux curé d'ars à Bardilly (Rhône)' (lower right) oil on canvas 28 3/4 x 21 1/2 in. Painted in 1927</p> <p>(Assumes that the recognized authority on the artist would confirm attribution)</p>	\$50,000-70,000

Phase 2

Indian & Southeast Asian Art

25.63	<p>369. A GRAY SCHIST GABLE OF BUDDHA'S DESCENT FROM THE TRAYATRIMSAS HEAVEN GANDHARA, CIRCA 200 A.D. 46 in. high</p> <p>(Not seen in person; appraised from photographs)</p>	\$600,000–1,000,000
28.132	<p>370. A THANGKA OF YAMANTAKA TIBET, 18TH CENTURY 27 x 9 1/4 in.</p> <p>(Not seen in person; appraised from photographs)</p>	\$20,000–50,000
28.150	<p>371. A BLACK STONE FIGURE OF AN ATTENDANT DEITY INDIA, RAJASTHAN OR MADHYA PRADESH, 13TH CENTURY 41 in. high</p> <p>(Not seen in person; appraised from photographs)</p>	\$150,000–250,000

Phase 2

Islamic Art

22.225	<p>372. AN ISLAMIC WOOL CARPET WITH OCTAGONS 18TH CENTURY 73 x 57 1/4 in.</p> <p>(Not seen in person; appraised from photographs)</p>	\$25,000–50,000
29.233A	<p>373. A FRAGMENT OF AN ISLAMIC CARPET EGYPTIAN, 16TH CENTURY 86 x 34 1/2 in.</p> <p>(Not seen in person; appraised from photographs)</p>	\$50,000–100,000
29.313	<p>374. A WOOL DOUBLE NICHE USHAK RUG 16TH CENTURY 68 1/2 x 44 in.</p> <p>(Not seen in person; appraised from photographs)</p>	\$100,000–150,000

Phase 2

Modern British Art

27.160	375. AUGUSTUS EDWIN JOHN (1878-1961) <i>The Mumpers</i> oil on canvas 100 x 244 in. LITERATURE: J. Rothenstein, <i>J. Augustus John</i> , London and New York, 1944, p. 24, pl. 82. (Not seen in person; appraised from photographs)	\$250,000-600,000
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Phase 2

Old Master Drawings

27.2AB	<p>376. MICHELANGELO BUONARROTI (1475-1564) <i>Scheme for the decoration of the ceiling of the Sistine Chapel (recto and verso)</i> black chalk, pen and brown ink 14 11/16 x 9 7/8 in.</p> <p>LITERATURE: H. Chapman, <i>Michelangelo Drawings: Closer to the Master</i>, exhibition catalogue, London and Haarlem, 2005, pp. 106, 107, 303, note 47 (illustrated, fig. 35).</p>	\$12,000,000-20,000,000
38.9	<p>377. JACQUES DE GHEYN (1565-1629) <i>Studies of the Heads of Two Youths and an Old Woman</i> pen and dark brown ink over graphite on laid paper toned with graphite 5 1/4 x 38 1/4 in. Executed <i>circa</i> 1600-1605</p>	\$50,000-80,000
26.79	<p>378. DANTE GABRIEL ROSSETTI (1828-1882) <i>A Fight for a Woman</i> signed with monogram (lower right) watercolor on paper laid down on board 13 1/2 x 11 in.</p>	\$50,000-100,000

Phase 2

Old Master Paintings

25.206	<p>379. ANGLO-NETHERLANDISH SCHOOL (MID-16TH CENTURY)</p> <p><i>Young Man</i> oil on panel 10 1/8 x 8 1/8 in.</p>	\$200,000-500,000
22.12	<p>380. ANDREA DI BARTOLO (1389-1428)</p> <p><i>Madonna and Child</i> oil and gold on panel 25 3/8 x 17 1/2 in.</p> <p>LITERATURE: B. Berenson, <i>Italian Pictures of the Renaissance: Central Italian and North Italian Schools</i>, Vol. I, London, 1968, p. 6, as Andrea di Bartolo.</p>	\$80,000-160,000
70.953	<p>381. MATHER BROWN (1716-1831)</p> <p><i>Sir George Augustus Elliott, Baron Heathfield</i> oil on canvas 30 x 25 in. Painted in 1788-1791</p> <p>LITERATURE: D. Evans, <i>Mather Brown: Early American Artist in England</i>, Middletown, Connecticut, 1982, pp. 81-82, 210, no. 84, as Mather Brown (illustrated, fig. 66).</p> <p>(Not seen in person; appraised from photographs)</p>	\$40,000-80,000
26.109	<p>382. JAN VAN CONINXLOO II (1489-AFTER 1552)</p> <p><i>The Crucification</i> oil on panel 17 1/4 x 13</p>	\$30,000-50,000

Phase 2

Old Master Paintings

38.80	<p>383. BERNARDINO DEI CONTI (CIRCA 1470- AFTER 1523)</p> <p><i>Gentleman of the Trivulzio Family</i> oil on panel 41 1/2 x 28 1/2 in.</p> <p>LITERATURE: M.T. Fiorio, 'Per il ritratto lombardo: Bernardino de Conti', <i>Arte Lombarda</i>, Vol. LXVIII / LXIX, 1984, p. 51, no. 45, as Bernardino de Conti.</p>	\$300,000-500,000
28.144	<p>384. JOHN CROME I (1768-1821)</p> <p><i>View Near Weymouth</i> oil on canvas 11 1/4 x 21 in.</p> <p>LITERATURE: D. Clifford, <i>John Crome</i>, London, 1968, pp. 27, 48, 192, 257, as John Crome I (illustrated, pl. 72). N. Goldberg, <i>John Crome the Elder</i>, New York, 1978, Vol. I, pp. 50, 51, 181, 182; Vol. II, p. 14, no. 26, as John Crome I.</p>	\$100,000-200,000
30.274	<p>385. FRENCH SCHOOL (CIRCA 1820)</p> <p><i>Portrait of an Artist</i> oil on canvas 29 1/4 x 23 3/8 in.</p>	\$20,000-50,000

Phase 2

Old Master Paintings

22.10	<p>386. FRANCESCO DAI LIBRI (CIRCA 1450-AFTER 1503) <i>Madonna and Child</i> oil on panel 24 1/4 x 17 5/8 in.</p> <p>LITERATURE: B. Berenson, <i>Italian Pictures of the Renaissance: Central Italian and North Italian Schools</i>, Vol. I, London, 1968, p. 142, as Francesco dai Libri.</p>	\$130,000-250,000
25.145	<p>387. DOMENICO DI MICHELINO (1417-1491) <i>The Trinity</i> tempera and gold on panel 65 3/4 x 34 in.</p> <p>LITERATURE: B. Fredericksen and F. Zeri, <i>Census of Pre-Nineteenth Century Italian Paintings in North American Public Collections</i>, Cambridge, 1972, pp. 66, 360, as Domenico di Michelino.</p>	\$150,000-270,000
25.43	<p>388. MARIOTTO DI NARDO (1394-1424) <i>Madonna and Child</i> paint on panel 34 3/4 x 20 in.</p> <p>LITERATURE: B. Berenson, <i>Pitture italiane del rinascimento: Catalogo dei principali artisti e delle loro opere</i>, Milan, 1936, p. 293, as Mariotto di Nardo.</p>	\$70,000-100,000

Phase 2

Old Master Paintings

- 22.8 389.
ANDREA PREVITALI (1480-1528) **\$300,000-550,000**
- Madonna and Child in Landscape*
 signed 'ANDRES BERGO / MENSIS IOVANIS / • B •
 D • P' (lower left corner, on the ledge)
 oil on panel
 24 x 22 1/2 in.
- LITERATURE:**
 F. Hienemann, *Giovanni Bellini e I Belliniani*, Vol. I,
 Venice, 1962, p. 134, no. 5281; Vol. II, p. 438, as
 Andrea Previtali (illustrated, fig. 488).
 J.M. zur Capellen, *Andrea Previtali*, Ph.D. dissertation,
 London, 1972, pp. 17ff, 133, as Andrea Previtali.
- 22.9 390.
**ANTONIO RIMPATTA (ACTIVE CIRCA 1509-
 1531/1532)** **\$300,000-550,000**
- Madonna and Child with the Infant Saint John the
 Baptist*
 oil on panel
 30 1/4 x 22 1/2 in.
- LITERATURE:**
 F. Heinemann, *Giovanni Bellini e I Belliniani*, Vol. I,
 Venice, 1962, p. 33, no. 132(r); Vol. II, p. 723
 (illustrated, pl. 836).
 A. Tempestini, 'Antonio da Bologna: Uno o Due?'
Mitteilungen des Kunsthistorischen Institutes in Florenz, Vol.
 XXV, 1981, pp. 342-343, no. 3, as Antonio Rimpatta
 (illustrated, fig. 2).

Phase 2

Old Master Paintings

- 26.111 **391.**
ANTONIAZZO ROMANO (1452-1508/1512) **\$80,000-160,000**
Christ Enthroned, the Virgin, Saint Francesca Romana, an Angel and Donor
tempera and gold on panel
20 7/8 x 16 1/8 in.
- LITERATURE:**
A. Paolucci, 'Antoniazio Romano: Catalogo Completo', *I Gigli d'Arte*, Vol. 26, Florence, 1992, p. 127, no. 37, as Antoniazio Romano.
- 22.11 **392.**
WORKSHOP OF ANTONIAZZO ROMANO (1452-1508/1512) **\$60,000-90,000**
Madonna and Child
tempera and gold on panel
16 3/8 x 13 3/8 in.
- LITERATURE:**
G.S. Hedberg, *Antoniazio Romano and His School*, Ph.D. dissertation, New York, 1980, p. 214, no. 78, as 'Workshop of Antoniazio Romano, after Antoniazio's design', (illustrated, fig. 102).
- 26.106 **393.**
SCHOOL OF COLOGNE (CIRCA 1425) **\$150,000-300,000**
The Adoration of the Magi, St. Severus and St. Wallburga, St. James and St. Phillip
oil and gold on panel
31 3/4 x 38 in.
- LITERATURE:**
A. Willberg and F.G. Zehnder, *Stefan Lochner: Meister zu Köln*, exhibition catalogue, Cologne, 1993, no. 31, as 'Younger Aachen Workshop, Cologne, first quarter 15th century'.

Phase 2

Old Master Paintings

- | | | |
|-------|--|--------------------------|
| 29.41 | <p>394.
 LUCA SIGNORELLI (CIRCA 1450-1523)</p> <p><i>The Resurrected Christ Appearing to St. Magdalene</i>
 tempera and oil on panel
 7 3/8 x 16 11/16 in.</p> <p>LITERATURE:
 L. Kanter, <i>Luca Signorelli</i>, Milan, 2001, pp. 232-233, as a late work by Luca Signorelli.</p> | \$100,000-150,000 |
| 29.42 | <p>395.
 LUCA SIGNORELLI (CIRCA 1450-1523)</p> <p><i>The Resurrected Christ Appearing to His Disciples</i>
 tempera and oil on panel
 7 5/16 x 16 3/4 in.</p> <p>LITERATURE:
 L. Kanter, <i>Luca Signorelli</i>, Milan, 2001, pp. 232-233, as a late work by Luca Signorelli.</p> | \$100,000-150,000 |
| 38.25 | <p>396.
 ATTRIBUTED TO TURONE DA VERONA
 (TURONE DI MAXIO DA CAMENAGO)
 (FLOURISHED CIRCA 1356-1380)</p> <p><i>Crucifixion</i>
 dated 'MCCCCLI' and extensively inscribed (lower edge)
 tempera and gold on panel
 58 1/2 x 21 1/4 in.</p> <p>LITERATURE:
 R. Pallucchini, <i>La pittura veneziana del Trecento</i>, Venice, 1964, p. 141, as Turone da Verona (illustrated, fig. 436).</p> | \$100,000-200,000 |

Phase 2

Old Master Paintings

29.318	<p>397.</p> <p>ANTONIO VIVARINI (FLOURISHED 1440-1476/84)</p> <p><i>Scene from the Life of a Female Saint</i> tempera and gold on panel 14 3/8 x 10 1/4 in.</p> <p>LITERATURE: R. Pallucchini, <i>I Vivarini: Antonio, Bartolomeo, Alvise</i>, Venice, 1962, pp. 26, 97, as Antonio Vivarini (illustrated, fig. 13).</p>	<p>\$20,000-50,000</p>
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Phase 2

Prints & Multiples

25.114	<p>398. GEORGE WESLEY BELLOWS (1882-1925) <i>A Knockout, Second State (Mason 92)</i> lithograph, 1921 signed by the artist and printer in pencil, with repaired tears at the lower and left sheet edges, some spotting at the lower right, minor creasing along the lower edge just below the image 15 3/8 x 21 3/4 in. (image)</p>	\$60,000-90,000
21.135	<p>399. JEAN DUVET (1485-1570) <i>The Martyrdom of Saint John the Evangelist (Bartsch 36; Robert-Dumesnil 51; Bersier 47; Eisler 38)</i> engraving, circa 1546-55 11 15/16 x 8 9/16 in. (platemark)</p>	\$40,000-60,000
26.20	<p>400. AUGUSTIN HIRSCHVOGEL (1503-1553) <i>Landscape with the Conversion of Saint Paul (Hollstein 5)</i> etching, 1545 4 x 10 in. (platemark)</p>	\$40,000-65,000
28.186	<p>401. EDWARD HOPPER (1882-1967) <i>The Locomotive (Z. 17)</i> etching, 1923 signed in pencil 8 x 9 7/8 in. (platemark)</p>	\$65,000-100,000

Phase 2

Prints & Multiples

29.430	<p>402. EDWARD HOPPER (1882-1967) <i>Night in the Park (Z. 20)</i> etching, 1921 signed in pencil 6 7/8 x 8 3/8 in. (platemark)</p>	\$60,000-100,000
30.359	<p>403. REMBRANDT HARMENSZ. VAN RIJN (1606-1669) <i>Abraham's Sacrifice (B., Holl. 35; H. 283)</i> etching with drypoint, 1655 6 x 5 in. (platemark)</p>	\$40,000-60,000
30.362	<p>404. REMBRANDT HARMENSZ. VAN RIJN (1606-1669) <i>Abraham Entertaining the Angels (B., Holl. 29; H. 286)</i> etching and drypoint, 1656 6 x 5 in. (platemark)</p>	\$40,000-60,000

Phase 2

Russian Art

- 26.17 **405.**
BORIS GRIGORIEV (1886-1939) **\$800,000-1,300,000**
Russian Peasant Girl
oil on canvas
24 x 19 3/4 in.
Painted in 1924

(Assumes that the recognized authority on the artist
would confirm attribution)

(Not seen in person; appraised from photographs)
- 25.176 **406.**
AN IVORY CALENDAR OF THE TWELVE
GREAT FEASTS OF THE ORTHODOX
CHURCH **\$30,000-50,000**
11TH/12TH CENTURY
2 3/8 x 1 7/8 in.

(Assumes ivory meets all age and import requirements to
trade freely within the United States)

(Assumes the recognized authorities would confirm
authenticity)

(Not seen in person; appraised from photographs)

Phase 3

407.		
SEE ATTACHED INVENTORY		\$3,085,145-6,030,040
	(1296)	
TOTAL		<hr/> \$454,277,995-866,997,240

Aggregate Low FMV	Aggregate High FMV	Total Quantity
\$3,085,145	\$6,030,040	1,296

Accession Number	Quantity	Accession Number	Quantity	Accession Number	Quantity
20th CENTURY DECORATIVE ARTS					
27.261	1	30.246	1	24.162	1
		30.247	1	24.163	1
		30.248	1	24.168	1
AFRICAN & OCEANIC ART					
26.371	1	30.249	1	24.169	1
		30.250	1	24.171	1
		30.251	1	24.172	1
AMERICAN ART					
48.201	1	30.252	1	24.173	1
48.202	1	30.254	1	24.174	1
48.203	1	30.255	1	24.175	1
48.204	1	30.256	1	24.176	1
22.16	1	30.257	1	24.177	1
22.17	1	30.258	1	24.178	1
30.39	1	30.259.1	1	24.180	1
30.299	1	30.259.2	1	24.181	1
28.72	1	30.260	1	24.182	1
20.116	1	30.261	1	24.183	1
28.142	1	26.243	1	24.184	1
		26.244	1	24.186	1
		26.245	1	24.188	1
AMERICAN FURNITURE & DECORATIVE ARTS					
29.247-8	2	26.257	1	24.189	1
28.152A-E	5	26.258	1	24.190	1
27.571.1-.2	2	26.260	1	24.191	1
1997.9.1-.2	2	20.44	1	24.192	1
30.414-5	2	20.46	1	24.193	1
49.411-412	2	20.47	1	24.194	1
27.26	1	24.118	1	24.195	1
29.451	1	24.119	1	24.200	1
29.274	1	24.121	1	24.201	1
26.81	1	24.122	1	24.202	1
30.417	1	24.123	1	24.203	1
49.407-.408	2	24.124	1	24.204	1
29.279.1-.2	2	24.125	1	24.205	1
27.559	1	24.128.A-.Y	23	24.206	1
29.251	1	24.129.1	1	24.208	1
48.147AB	2	24.129.2	1	24.211.AB	1
28.139	1	24.129.3	1	24.212	1
27.163	1	24.129.4	1	24.213	1
48.382	1	24.141.6	1	24.214	1
29.253	1	24.141.37	1	24.215	1
29.359	1	24.141.41	1	24.216	1
29.36	1	24.141.53	1	24.217	1
27.56	1	24.141.55	1	24.218	1
		24.141.58	1	24.219	1
		24.141.60	1	24.225	1
AMERICAN INDIAN ART					
27.264	1	24.141.61	1	24.227	1
27.265	1	24.141.62	1	24.228.AB	1
		24.144	1	24.229	1
		24.145	1	24.230	1
ANTIQUITIES					
24.128	1	24.146	1	24.232	1
24.314	1	24.148	1	24.233	1
24.313	1	24.149	1	24.237	1
24.312	1	24.150	1	24.238	1
26.162	1	24.151	1	24.239	1
26.150	1	24.152	1	24.241	1
27.276	1	24.153	1	24.242	1
29.378	1	24.154	1	24.245	1
30.243	1	24.155	1	24.252	1
30.244	1	24.157	1	24.253	1
		24.158.AB	1	24.264	1
		24.159	1		

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<u>Aggregate Low FMV</u>		<u>Aggregate High FMV</u>	<u>Total Quantity</u>	
\$3,085,145		\$6,030,040	1,296	

Accession Number	Quantity	Accession Number	Quantity	Accession Number	Quantity
24.273.1	1	1992.254	1	24.386	1
24.273.2	1	1992.255.AB	2	24.387	1
24.274	1	1992.256	1	24.388	1
24.275	1	1992.258	1	24.389	1
24.282	1	1992.259	1	24.390	1
24.283	1	1992.260	1	24.391	1
24.286	1	1992.261	1	24.392	1
24.287	1	1992.262	1	24.393	1
24.289	1	1992.263	1	24.394	1
24.290	1	1992.264	1	24.395	1
24.296	1	1992.265	1	24.396	1
24.302.A-G	6	1992.266	1	24.398	1
24.303	1	1992.267	1	24.399	1
24.304	1	1992.268	1	24.400	1
24.307	1	1992.269	1	24.401	1
24.310	1	1992.270	1	24.402	1
24.311	1	1992.271	1	24.403	1
24.316	1	1992.273	1	24.404	1
24.318	1	1992.274	1	24.405	1
24.319	1	1993.8	1	24.406	1
24.320	1	1993.9	1	24.407	1
24.321	1	1993.10	1	24.408	1
24.322	1	1993.11	1	1992.239	1
24.323	1	1993.12	1	1992.241	1
24.324	1	1993.13	1	1992.252	1
24.325	1	1993.14	1	1992.272	1
24.326	1	1993.15	1	26.252	1
24.327	1	1993.16	1	26.241	1
24.329	1	26.254	1	26.246	1
24.330	1	26.256	1	26.247	1
24.332	1	24.353	1	26.248	1
24.333	1	24.354	1	26.249	1
24.338	1	24.355	1	26.250	1
24.343	1	24.356	1	26.251	1
24.346.1	1	24.357	1	26.253	1
24.349	1	24.358	1	24.133	1
24.350	1	24.359	1	24.134	1
24.351	1	24.360	1	24.138	1
24.409	1	24.361	1	24.140.1	1
24.410	1	24.362	1	24.140.2	1
26.261	1	24.363	1	24.140.3	1
26.262	1	24.365	1	24.140.4	1
26.263	1	24.366	1	24.140.5	1
26.267	1	24.367	1	24.140.6	1
26.268	1	24.368	1	24.140.7	1
26.269	1	24.369	1	24.140.8	1
26.270	1	24.370	1	24.141.10	1
1992.231	1	24.371	1	26.172	1
1992.232	1	24.372	1	CHINESE WORKS OF ART	
1992.233	1	24.373	1	21.177	1
1992.234	1	24.374	1	24.71	1
1992.235	1	24.375	1	29.265	1
1992.236	1	24.376	1	29.341	1
1992.237	1	24.377	1	53.174	1
1992.238	1	24.378	1	21.190	1
1992.242	1	24.379	1	22.212	1
1992.244	1	24.380	1	25.188	1
1992.247	1	24.381	1	29.423	1
1992.248	1	24.382	1	29.424	1
1992.250	1	24.383	1	25.189	1
1992.251	1	24.384	1	25.190	1
1992.253	1	24.385	1		

<u>Aggregate Low FMV</u>	<u>Aggregate High FMV</u>	<u>Total Quantity</u>
\$3,085,145	\$6,030,040	1,296

Accession Number	Quantity	Accession Number	Quantity	Accession Number	Quantity
25.192	1	22.18	1	29.396	1
25.193	1	26.30	1	29.397	1
26.131	1	26.31	1	29.398	1
53.173	1	28.98	1	29.399	1
22.210	1	30.282	1	29.400	1
25.194	1			29.401	1
26.132	1	ISLAMIC ART		29.402	1
25.198	1	22.133	1	29.403.1	1
29.273	1	22.226	1	29.403.2	1
28.68	1	27.214	1	29.404	1
30.368	1	28.148.1AB	2	29.405	1
29.344	1	28.148.2AB	2	29.406	1
26.135	1	28.148.3AB	2	29.407	1
53.167	1	28.148.4AB	2	29.408	1
53.170	1	28.148.5AB	2	29.409	1
30.369	1	28.148.6AB	2	29.410	1
25.195	1	28.148.7AB	2	29.411	1
22.212	1	28.148.8AB	2	29.412	1
28.69	1	28.148.9AB	2	29.413	1
26.134	1	28.148.10AB	2	29.414	1
29.343	1	28.148.12AB	2	29.415	1
30.365	1	28.148.13AB	2	29.416A	1
30.366	1	28.148.14AB	2	26.416B	1
25.197	1	28.148.15AB	2	29.416B	1
26.131	1	28.148.17AB	2	29.417A	1
41.79	1	29.226	1	29.417B	1
29.163	1	29.227	1	29.417C	1
30.367	1	29.228	1	29.417D	1
42.81	1	29.229	1	29.418	1
53.168	1	29.230	1	29.419	1
53.172	1	29.231	1	29.420	1
26.133	1	29.362	1	29.421AB	2
22.211	1	29.363	1	29.422.1	1
		29.364	1	29.422.2	1
EUROPEAN DECORATIVE ARTS		29.365	1	29.457	1
21.171	6	29.366	1	30.253	1
21.193	1	29.367.1	1	30.320	1
21.199	1	29.368	1	30.422	1
22.201	1	29.369	1	30.430	1
22.223	1	29.370.1	1	30.435	1
22.272	1	29.371	1	30.436	1
24.83	1	29.372	1	30.439A	1
24.84	1	29.373	1	30.441	1
24.85	1	29.374	1	30.443	1
25.62	1	29.375.1	1	30.444	1
25.153	1	29.376	1	30.445	1
25.2	1	29.377	1	30.456	1
26.137	1	29.379	1	30.458	1
28.86	1	29.380	1	30.459	1
28.87	1	29.381	1	30.463	1
39.658-659	2	29.382	1	31.348	1
47.141	1	29.383	1	31.352	1
27.185-186	2	29.384	1	47.57	1
20.13	1	29.385	1	26.297	1
		29.387	1		
IMPRESSIONIST AND MODERN ART		29.388	1	JAPANESE AND KOREAN ART	
28.113	1	29.389	1	21.178	1
21.24	1	29.390	1	21.179	1
26.115	1	29.391	1	24.106	1
21.212	1	29.393	1	27.540	1
26.91	1	29.394	1	27.543	1
28.149	1	29.395	1	27.544	1

Aggregate Low FMV	Aggregate High FMV	Total Quantity
\$3,085,145	\$6,030,040	1,296

Accession Number	Quantity	Accession Number	Quantity	Accession Number	Quantity
27.548	1	29.98	1	LATIN AMERICAN ART	
27.549	1	29.99AB	2	31.24	1
27.550	1	29.100AB	2	29.339	1
27.551	1	29.101	1	29.358	1
27.552	1	29.102	1	29.338	1
27.553	1	29.103	1	29.340	1
27.554	1	29.104	1	OLD MASTER DRAWINGS	
27.555	1	29.105	1	69.173	1
28.148.36	1	29.107	1	29.314	1
28.148.37	1	29.108	1	40.116.1-2	2
28.148.38	1	29.109	1	34.190	1
28.148.39AB	2	29.110	1	40.115	1
28.148.40AB	2	29.111	1	40.117	1
29.44	1	29.112	1	48.205	1
29.45	1	29.113	1	48.212	1
29.46	1	29.115	1	48.207	1
29.47	1	29.116	1	48.206	1
29.51	1	29.117	1	48.208	1
29.53	1	29.118	1	48.209	1
29.57	1	29.119	1	48.211	1
29.59AB	2	29.120	1	OLD MASTER PAINTINGS	
29.60	1	29.121	1	24.97	1
29.63	1	29.122	1	26.105	1
29.64	1	29.123	1	26.290	1
29.65	1	29.124	1	28.56	1
29.66	1	29.125	1	28.63	1
29.67	1	29.126	1	28.92	1
29.72	1	29.127	1	28.93	1
29.73	1	29.128	1	29.319	1
29.75AB	1	29.129AB	2	30.279	1
29.86AB	1	29.130	1	30.284	1
29.89	1	29.131	1	30.377	1
29.92	1	29.132	1	PORCELAIN, CERAMICS AND GLASS	
29.106	1	29.133	1	26.182	1
29.114	1	29.134	1	27.239	1
29.48	1	29.135	1	27.240	1
29.49	1	29.136	1	29.195-196	2
29.50	1	29.137AB	2	46.70-71	2
29.52	1	29.138	1	POST-WAR AND CONTEMPORARY ART	
29.54	1	29.139	1	1993.35	1
29.55	1	29.140	1	PRE-COLUMBIAN ART	
29.56AB	2	29.141	1	26.325	1
29.58AB	2	29.142	1	26.282	1
29.61AB, 29.62	3	29.143	1	26.279	1
29.68	1	29.144	1	26.351	1
29.69	1	29.145	1	47.56	1
29.70AB, 29.71	3	29.146	1	39.640	1
29.74	1	29.147	1	39.646	1
29.76AB, 29.77	3	29.148	1	26.372	1
29.78, 29.79, 29.80	3	29.149	1	26.374	1
29.81	1	29.150	1	26.309	1
29.82, 29.83, 29.84	3	29.151	1	26.375	1
29.85	1	29.152	1	39.639	1
29.87	1	29.153	1	39.643	1
29.88	1	29.154	1	26.433	1
29.90	1	29.155	1	39.655	1
29.91	1	29.156	1	26.428	1
29.93	1	29.157	1		
29.94	1	29.158	1		
29.95	1	29.159	1		
29.96	1	29.160	1		
29.97ABC	3	29.161	1		

<u>Aggregate Low FMV</u>	<u>Aggregate High FMV</u>	<u>Total Quantity</u>
\$3,085,145	\$6,030,040	1,296

Accession Number	Quantity	Accession Number	Quantity	Accession Number	Quantity
39.648	1	26.314	1	39.654	1
39.645	1	26.352	1	39.656	1
26.450	1	26.322	1		
26.446	1	26.329	1	PRINTS AND MULTIPLES	
26.416	1	26.338	1	26.19	1
39.642	1	26.343	1	29.174	1
26.437	1	39.637	1	29.175	1
26.373	1	39.638	1	30.360	1
39.641	1	39.636	1	30.361	1
26.419	1	39.651	1	30.391	1
26.344	1	26.434	1	30.392	1
26.326	1	26.438	1	30.393	1
26.356	1	26.444	1	30.394	1
26.277	1	26.449	1	30.395	1
26.278	1	39.653	1	30.396	1
26.312	1	26.429	1	30.397	1
26.367	1	26.380.A	1	30.398	1
26.313	1	26.384	1	30.399	1
26.272	1	26.382	1	30.400	1
26.273	1	26.379	1	30.401	1
26.274	1	26.423	1	30.402	1
26.275	1	26.448	1	25.115	1
26.276	1	26.447	1	25.39	1
26.365	1	26.426	1	20.78	1
27.267	1	39.652	1	20.77	1
27.243	1	39.647	1	25.125	1
26.317	1	26.377	1	26.18	1
26.362	1	26.376	1	25.122	1
26.364	1	26.427	1	25.121	1
26.359	1	39.650	1	25.120	1
26.346	1	26.425	1	25.119	1
26.363	1	26.424	1	25.117	1
26.348	1	26.431	1	25.118	1
26.345	1	26.432	1	28.193	1
26.342	1	26.422	1	28.194	1
26.353	1	26.439	1	30.50	1
26.358	1	26.421	1	30.51	1
26.357	1	26.418	1	30.49	1
26.347	1	26.415	1	30.48	1
26.316	1	26.417	1	29.204	1
26.323	1	26.414	1	29.205	1
26.354	1	26.435	1	20.55	1
26.349	1	26.413	1	20.54	1
26.350	1	26.441	1	20.53	1
26.360	1	26.440	1	20.52	1
26.271	1	39.649	1	20.51	1
26.324	1	39.644	1	20.50	1
26.319	1	26.380.B	1	30.61	1
26.335	1	26.420	1	21.119	1
26.331	1	26.378	1	21.118	1
26.333	1	26.383	1	21.113	1
26.311	1	26.430	1	21.78	1
26.318	1	26.410	1	21.39	1
26.308	1	26.443	1	21.38	1
26.340	1	26.412	1	30.84	1
26.330	1	26.436	1	30.86	1
26.334	1	26.411	1	30.70	1
26.327	1	26.442	1	30.69	1
26.320	1	26.409	1	30.64	1
26.328	1	26.381	1	30.63	1
26.315	1	26.408	1	30.60	1
26.339	1	26.445	1	30.62	1

<u>Aggregate Low FMV</u>	<u>Aggregate High FMV</u>	<u>Total Quantity</u>
\$3,085,145	\$6,030,040	1,296

Accession Number	Quantity	Accession Number	Quantity	Accession Number	Quantity
30.11	1	19.157	1	29.353	1
31.9	1	19.156	1	29.350	1
30.409	1	19.155	1	29.351	1
21.148	1	21.61	1	29.337	1
21.155	1	21.58	1	29.336	1
21.134	1	21.57	1	29.335	1
21.120	1	21.46	1	29.272	1
21.121	1	21.45	1	29.270	1
21.122	1	21.3	1	29.271	1
21.123	1	20.103	1	29.234	1
21.124	1	20.101	1	29.269	1
21.125	1	29.436	1	29.212	1
21.126	1	29.435	1	29.213	1
21.127	1	29.437	1	29.211	1
21.128	1	30.40	1	29.210	1
21.129	1	32.83	1	29.209	1
21.130	1	26.287	1	29.208	1
21.131	1	21.137	1	29.206	1
21.132	1	21.112	1	29.207	1
21.133	1	21.111	1	29.203	1
28.130	1	21.63	1	29.202	1
28.128	1	21.62	1	29.200	1
28.129	1	30.87	1	29.201	1
28.127	1	30.88	1	29.198	1
28.126	1	30.82	1	29.199	1
28.125	1	30.83	1	29.176	1
27.557	1	30.80	1	29.177	1
27.558	1	30.79	1	28.191	1
26.286	1	30.78	1	28.192	1
26.288	1	30.77	1	28.190	1
26.285	1	30.76	1	28.189	1
26.93	1	30.74	1	28.187	1
26.21	1	30.73	1	28.188	1
26.92	1	30.72	1	28.143	1
29.191	1	30.67	1	28.184	1
29.190	1	30.68	1	28.124	1
29.188	1	30.66	1	28.71	1
29.189	1	30.65	1	27.169	1
29.186	1	30.58	1	27.168	1
29.187	1	30.59	1	27.167	1
29.185	1	30.57	1	27.166	1
29.184	1	30.56	1	25.124	1
29.183	1	30.54	1	25.123	1
29.182	1	30.55	1	25.38	1
29.181	1	30.53	1	23.105	1
29.180	1	30.52	1	24.18	1
29.179	1	30.47	1	23.103	1
29.178	1	30.46	1	23.104	1
28.195	1	30.43	1	23.23	1
29.173	1	30.42	1	23.24	1
30.405	1	30.41	1	21.170	1
30.406	1	29.440	1	23.22	1
30.301	1	29.439	1	21.169	1
30.358	1	29.438	1	21.168	1
30.403	1	29.434	1	21.167	1
30.404	1	29.443	1	21.166	1
20.80	1	29.432	1	21.164	1
20.79	1	29.431	1	21.165	1
20.82	1	29.428	1	21.162	1
20.81	1	29.354	1	21.163	1
19.168	1	29.352	1	21.160	1

<u>Aggregate Low FMV</u>	<u>Aggregate High FMV</u>	<u>Total Quantity</u>
\$3,085,145	\$6,030,040	1,296

Accession Number	Quantity	Accession Number	Quantity	Accession Number	Quantity
21.161	1	20.64	1		
21.158	1	20.60	1		
21.159	1	20.65	1		
21.156	1	20.66	1		
21.157	1	20.117	1		
21.147	1	20.118	1		
21.146	1	20.119	1		
21.145	1	20.120	1		
21.144	1	20.121	1		
21.142	1	20.122	1		
21.143	1	20.61	1		
21.140	1	29.307.1-.2	2		
21.141	1	29.310	1		
21.139	1	29.311	1		
21.138	1	49.406	1		
21.117	1				
21.115	1				
21.114	1				
21.68	1				
21.67	1				
21.66	1				
21.65	1				
21.64	1				
21.60	1				
21.56	1				
21.59	1				
21.54	1				
21.55	1				
21.52	1				
21.53	1				
21.50	1				
21.51	1				
21.48	1				
21.49	1				
21.44	1				
21.47	1				
21.42	1				
21.43	1				
21.40	1				
21.41	1				
21.1	1				
20.104	1				
26.289	1				
30.44	1				
30.45	1				
20.49.2-.3,-5-.12	11				
20.49.4B	1				
20.24	1				
29.427	1				
RUSSIAN ART					
23.2	1				
28.57	1				
SILVER & OBJECTS OF VERTU					
51.11	1				
20.74	1				
20.56	1				
20.57	1				
20.62	1				
20.63	1				
20.59	1				

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Exhibit C

Net Present Value Calculations

City of Detroit

DRAFT PRIVILEGED AND CONFIDENTIAL

Illustrative DIA Settlement NPV Analysis
(\$ in millions)

DIA Settlement Assumptions		
	Amount	Years
State Contribution	\$350.0	20
Foundation Contribution	366.0	20
DIA Contribution	100.0	20
Total Contribution	\$816.0	20
Discount Rate	5.00%	

Illustrative DIA Settlement Payment Schedule ⁽¹⁾																				
	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034
State Contribution	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5	\$17.5
Foundation Contribution	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3	18.3
DIA Contribution	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
Total Contribution	\$40.8	\$40.8	\$40.8	\$40.8	\$40.8	\$40.8	\$40.8	\$40.8	\$40.8	\$40.8	\$40.8	\$40.8	\$40.8	\$40.8	\$40.8	\$40.8	\$40.8	\$40.8	\$40.8	\$40.8
Discount Period	0.5	1.5	2.5	3.5	4.5	5.5	6.5	7.5	8.5	9.5	10.5	11.5	12.5	13.5	14.5	15.5	16.5	17.5	18.5	19.5
Discount Factor	0.98	0.93	0.89	0.84	0.80	0.76	0.73	0.69	0.66	0.63	0.60	0.57	0.54	0.52	0.49	0.47	0.45	0.43	0.41	0.39
Present Value	\$39.8	\$37.9	\$36.1	\$34.4	\$32.8	\$31.2	\$29.7	\$28.3	\$26.9	\$25.7	\$24.4	\$23.3	\$22.2	\$21.1	\$20.1	\$19.2	\$18.2	\$17.4	\$16.5	\$15.8

NPV - State Contribution	\$223.5
NPV - Foundation Contribution	233.7
NPV - DIA Contribution	63.8
NPV - Total Contribution	\$521.0

Illustrative DIA Settlement NPV Sensitivity ⁽¹⁾		
		Total Contribution
		\$816.0
Discount Rate	4.00%	565.5
	4.50%	542.5
	5.00%	521.0
	5.50%	500.8
	6.00%	481.8

Note: DIA Settlement Contribution amounts per the City's amended Disclosure Statement filed on March 31, 2014

(1) Assumes equal annual payments

EXHIBIT 6

Documentary Exhibits [None]